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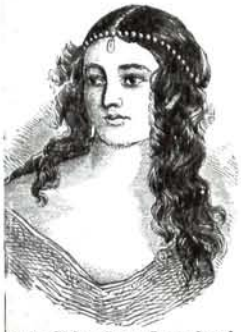
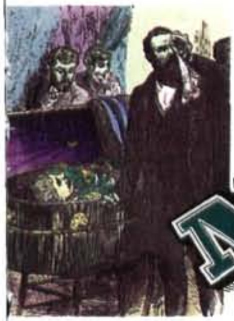

"The Girl in Green," murdered by a lover in 1836.


Jay Gould at the casket of the slain "Big Jim" Fisk.

he Wall Stre
920 left 38 pe

"Legs" Diamond thwarted his Manhattan assassins.

Judge Crater got into a cab and disappeared into history.

Marla Hanson's slashers were hired by a rejected suitor.

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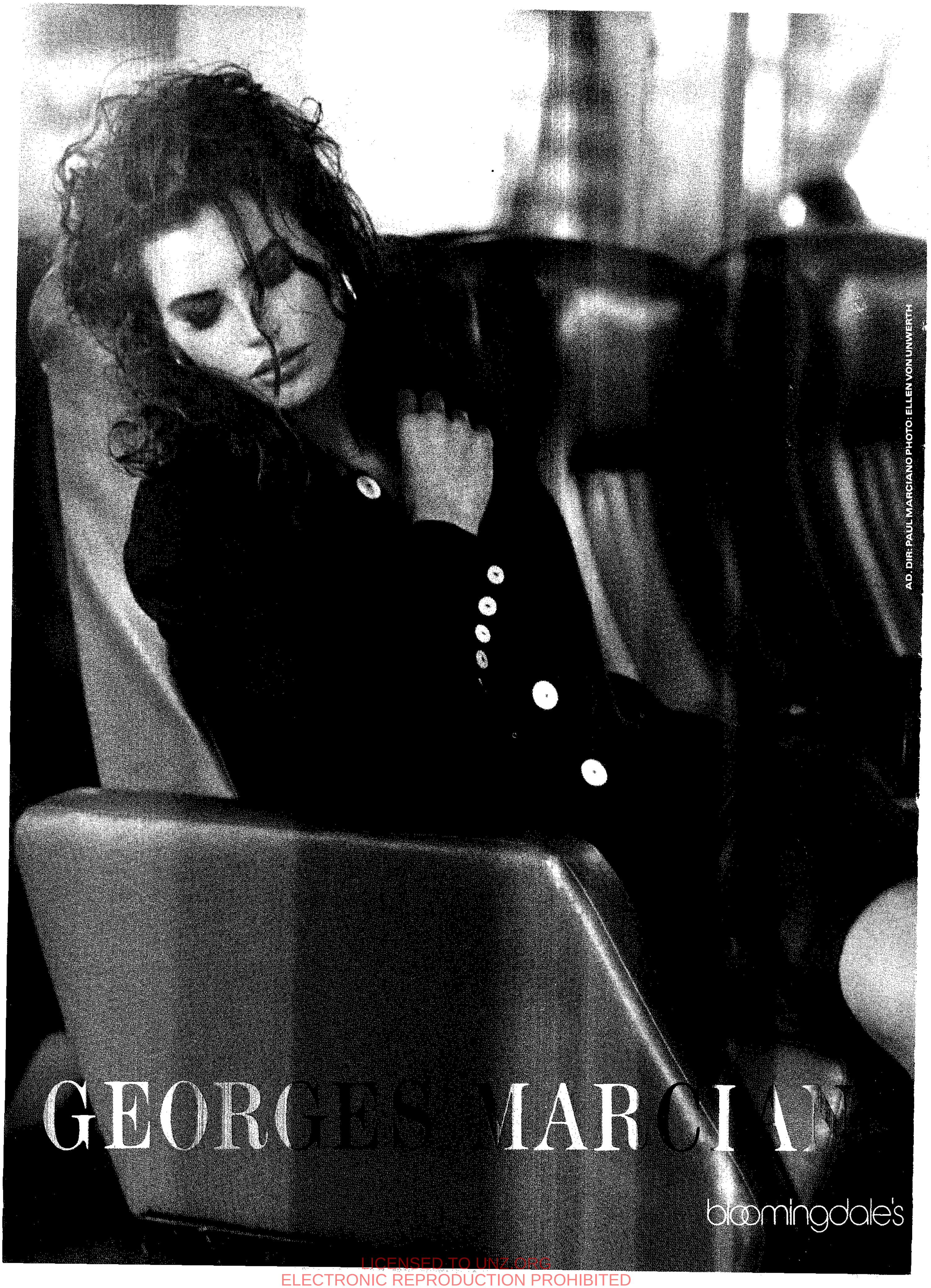
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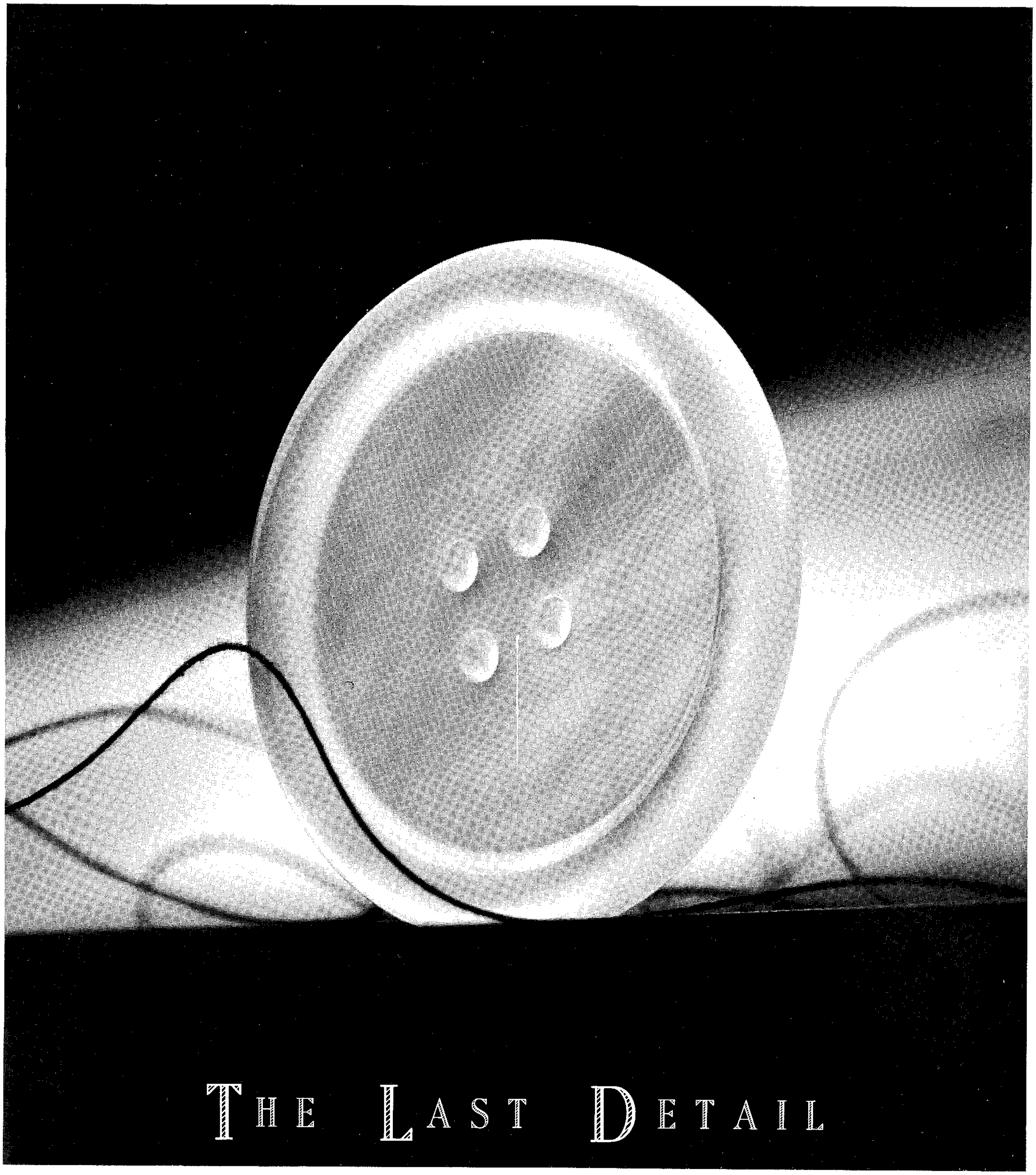

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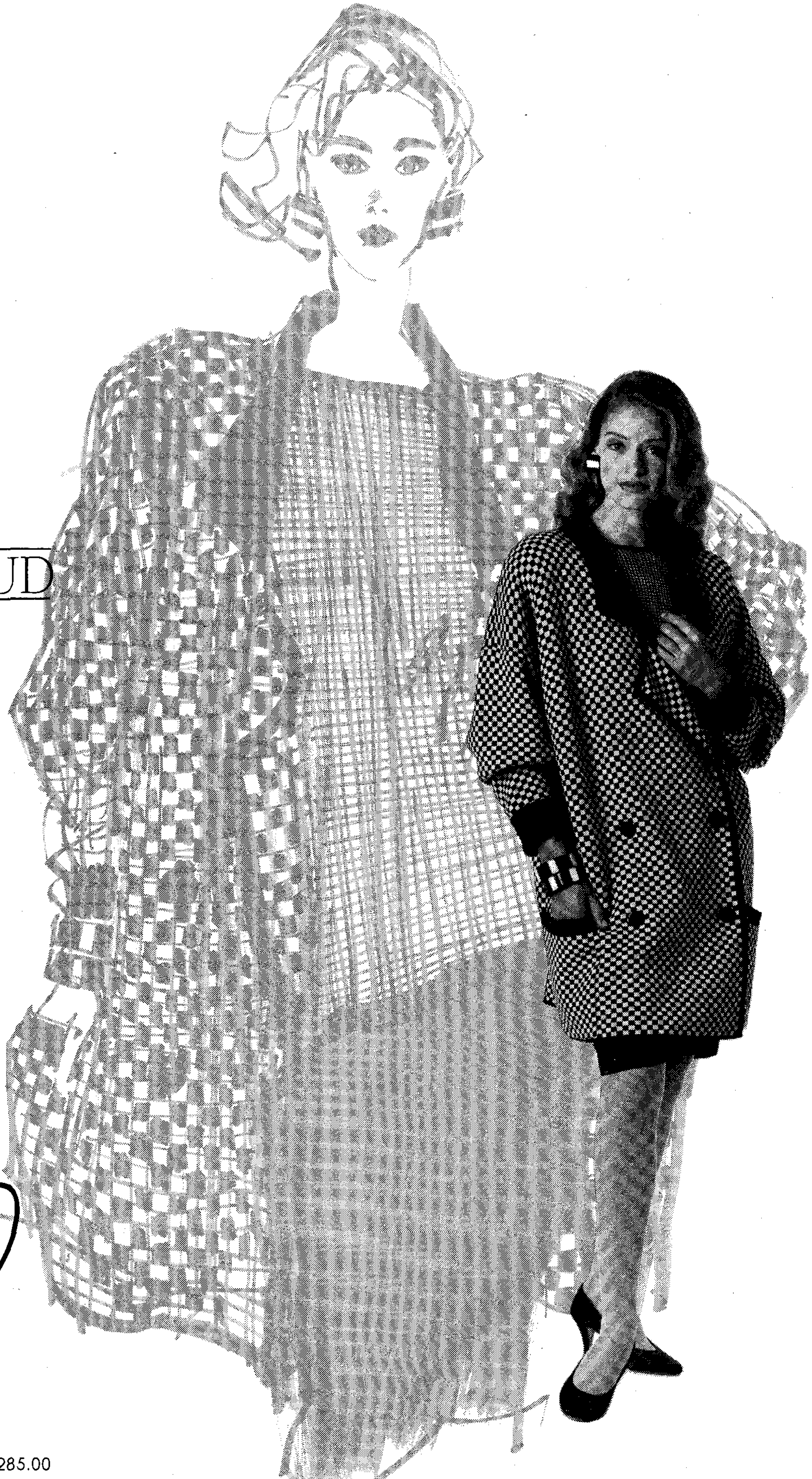

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VOL. 21, NO. 45 NOVEMBER 14, 1988

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BY PATRICK M. WALL

New York has always been a tough—and violent—town. Over the years, all sorts of heinous crimes have been committed here: everything from the morphine murder of Helen Potts in 1890 and the first attempt to kill "Legs" Diamond, in 1924, to the blinding of Victor Riesel in 1956 and the Central Park murder of Jennifer Levin in 1986. Patrick Wall, a criminal lawyer, has researched 250 years of Manhattan crimes. He introduces us to the ghosts of criminals and victims who stalk the island.

56 Little Shop of Mergers

BY DANIEL BURSTEIN

The Blackstone Group is one of the most successful new investment-banking boutiques. With a staff of 66, the privately owned firm has advised companies like Sony, Firestone, and Inland Steel. And its co-founders—former Lehman Brothers head Pete Peterson and Wall Street wunderkind Stephen Schwarzman—have made Blackstone a premier broker in the sale of American assets to Japanese buyers.

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Jackie Mason, like many comics, used to eat at the Carnegie Deli. Then he switched to the Stage Deli down the street. These days, he can be found at Golden's, a tonier delicatessen on West 51st Street. Gael Greene has been hanging out at all three Broadway places (and the Second Avenue Deli). She's been eating pastrami and pickles, kasha and knishes, challah and cholent, and reports on the state of New York's adopted cuisine.

74 Tuxedo Junction

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Cover: *Photographs by Culver Pictures; top-right photo, AP/Wide World; bottom-right, UPI/Bettmann News. Hand-tinting by Curtice Taylor.*

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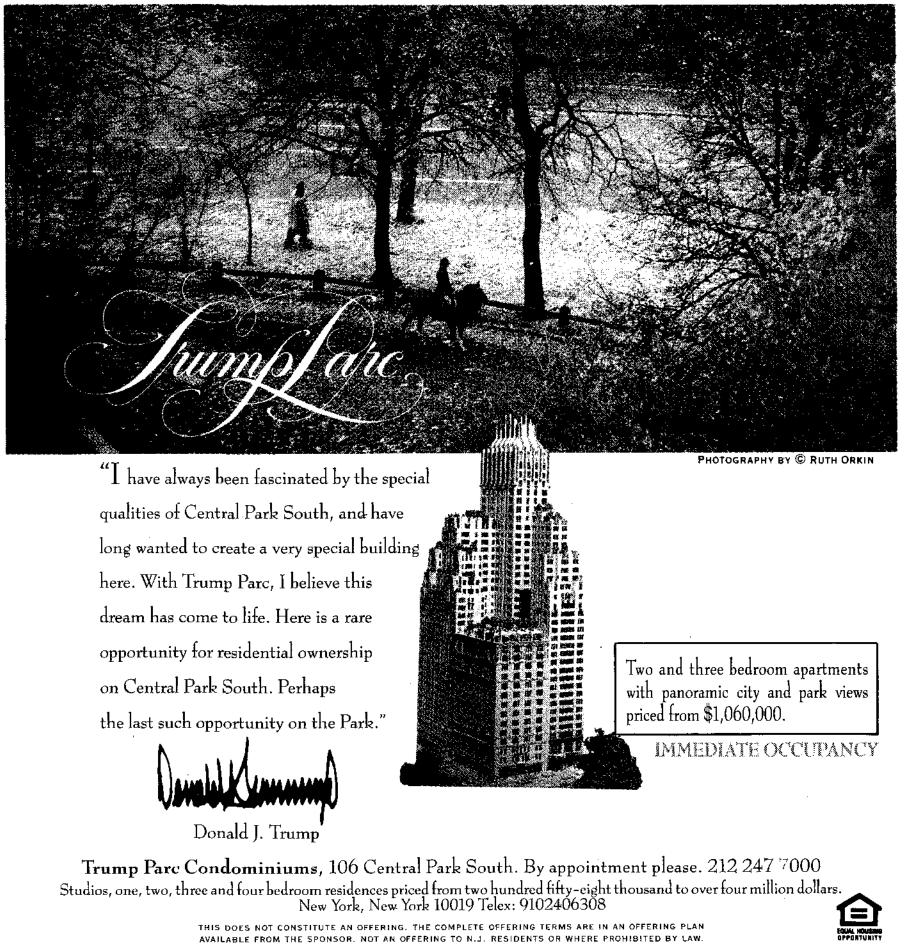

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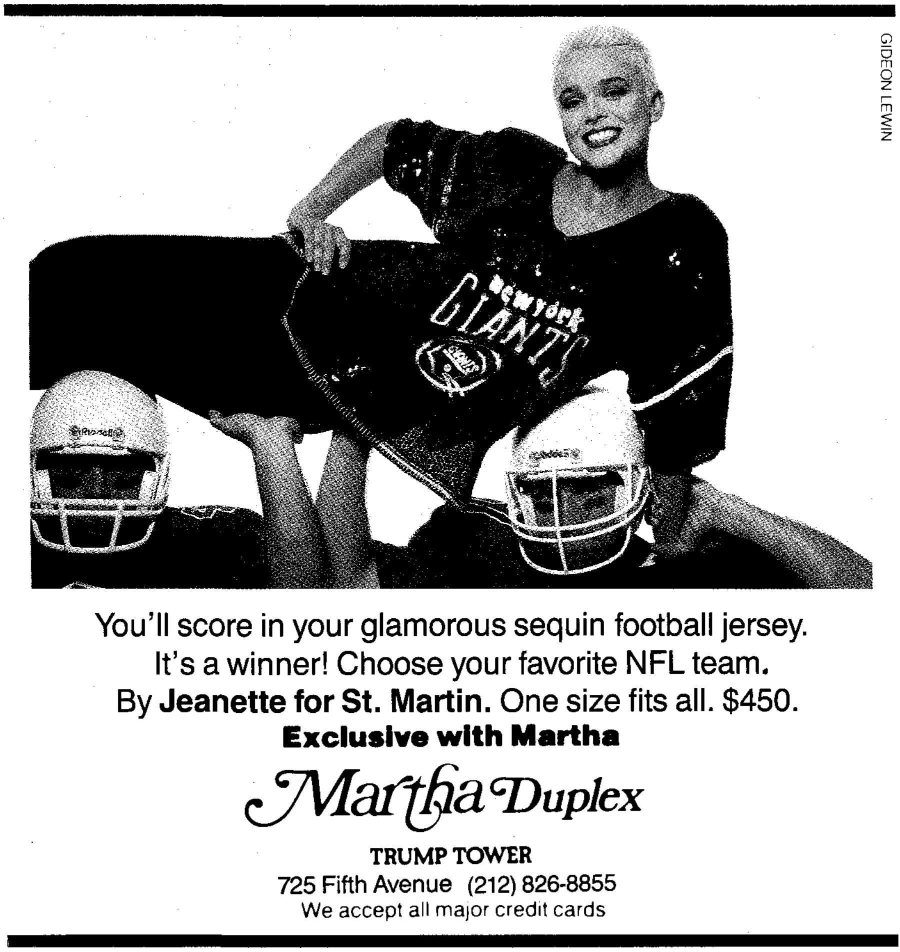

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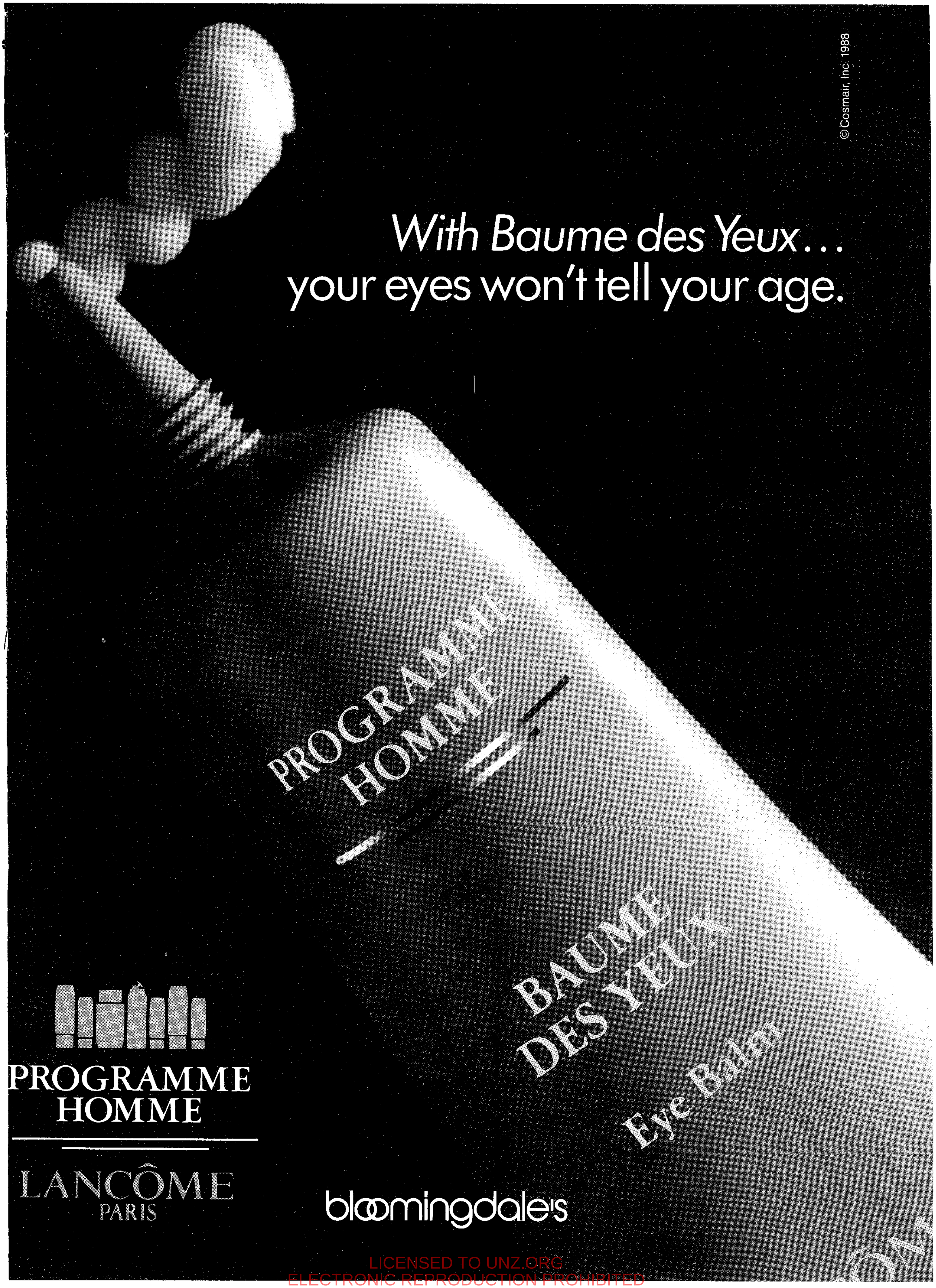
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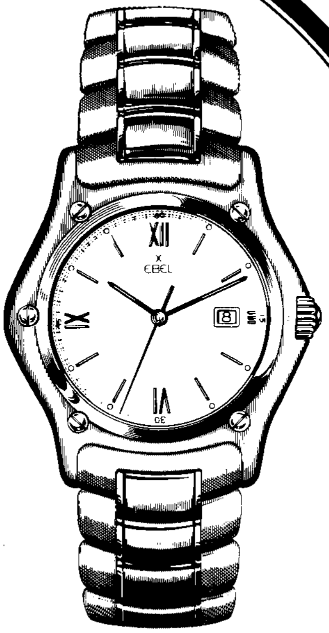

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LETTERS

Hawking Books

DAVID BLUM'S ARTICLE "THE TOME MAchine" [October 24] made an important point about popularizing any subject, especially science. I haven't read Stephen Hawking's *A Brief History of Time,* but I did study classical and atomic physics, along with relativity theory. I know these subjects well enough to believe that attempting to unify and popularize them is preposterous. There are many physicists who don't have a deep understanding of Hawking's work; how, then, could most people grasp it?

Another example is *Chaos,* by James Gleick. Gleick is a fine writer, and he did a good job of trying to make catastrophe theory somewhat accessible to the layman. *Chaos* is loaded with pretty pictures and interesting stories. But the idea that a person could understand catastrophe theory without having studied nonlinear differential equations at their singular (unstable) points is silly, to say the least. About the only thing the average person could learn after reading this book is that weather is hard to predict.

He probably knew that before he read it.

Edward Beckenstein
Professor of mathematics
St. John's University
Staten Island

SO DAVID BLUM FINDS *A Brief History of Time* interminable, soporific, complex, and incomprehensible? And he believes that the *Times,* Barnes & Noble, and Bantam's photographers are conspiring to force thousands of unwilling victims to buy this book?

Although my formal physics background ceased after a high-school course, I found Stephen Hawking's book lucid and accessible. I devoured it in around four hours. True, the bookstores are pushing best-sellers—but what does Blum expect? Is this any different from Bloomingdale's pushing the latest fashions? Despite the marketing efforts noted by Blum, no one is forced to buy books.

Bill Weiss
Queens

DAVID BLUM IS WRONG ABOUT THE ADvance Bantam paid for *A Brief History of Time:* It was half the amount cited, and

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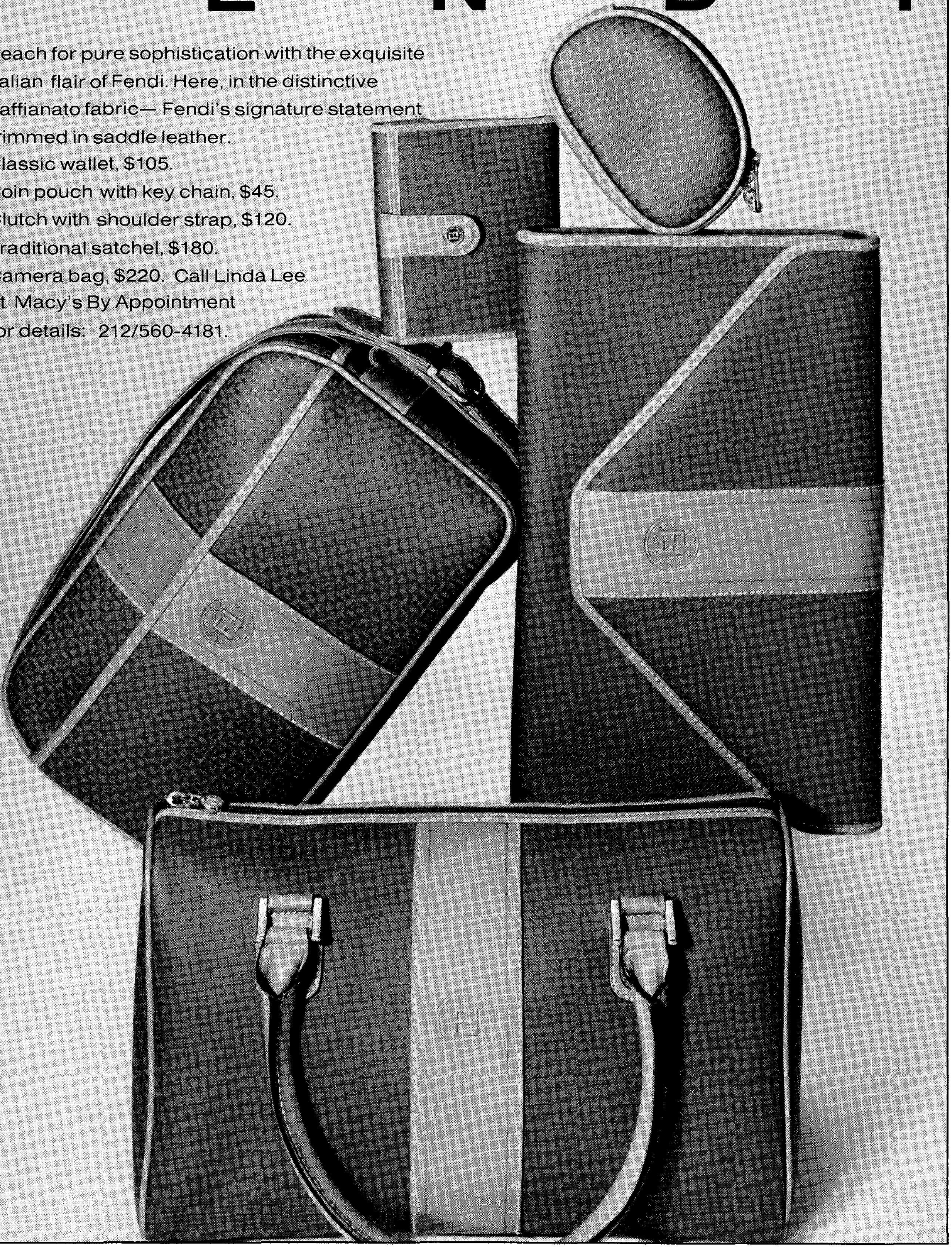

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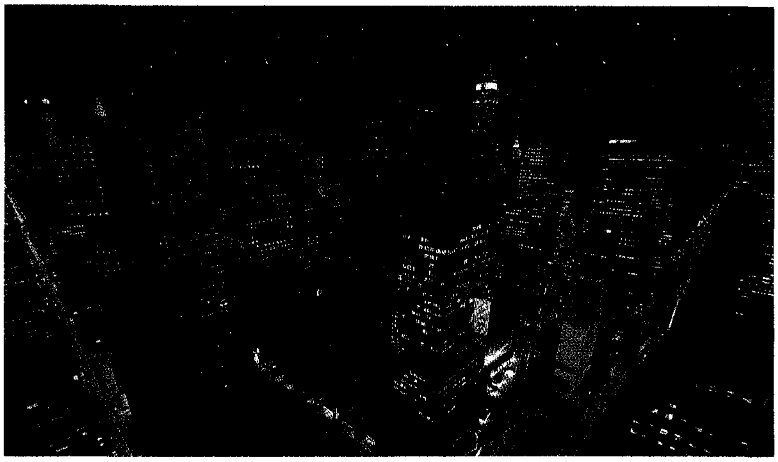
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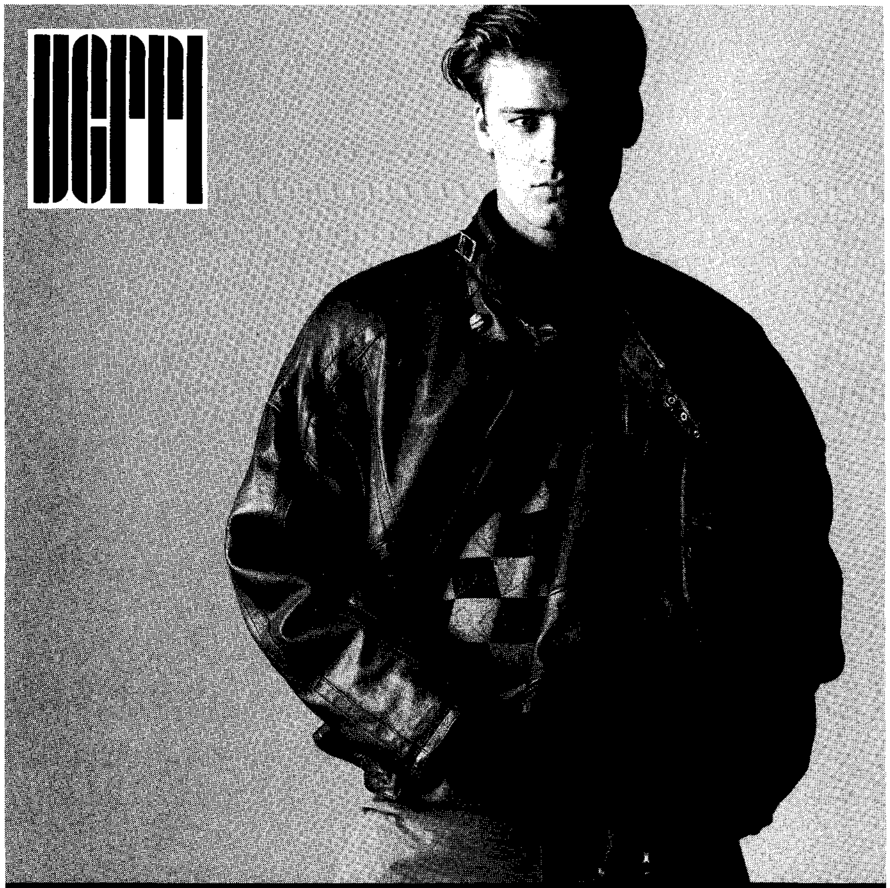

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only a modest 40,000 copies were shipped to start. I know because I was Stephen Hawking's editor at the time.

Peter Guzzardi
Editorial director
Harmony Books
Manhattan

David Blum replies: Bantam provided me with a magazine article that reported Hawking's advance at $500,000. When offered a chance to correct that figure prior to publication, Bantam declined. Bantam also declined to provide figures on the number of books shipped to booksellers and would disclose only the number of books in print.

DAVID BLUM'S STRIDENT BANTAM-BASHing in "The Tome Machine" might almost be amusing if it weren't frightening in its revelation of Blum's patronizing attitude toward the disabled. Blum accuses Bantam Books of exploiting Dr. Stephen Hawking's disability (he is afflicted with amyotrophic lateral sclerosis) to sell books.

Dr. Hawking's disease has been well documented in articles and television interviews that long predate his association with Bantam Books. These include a 1983 *New York Times Magazine* piece about Hawking and his work that featured on the cover a photograph of him in his wheelchair. It is the same photograph that was used on Hawking's book *A Brief History of Time,* about which Blum complains. Perhaps he would have had Bantam ignore Hawking's disability, much the way disease and disability were dealt with in the Dark Ages.

Hawking has always been frank about his condition in his dealings with the press and has even joked that his handicap has been an advantage in his work because it shielded him from many administrative duties and much lecturing. Perhaps Blum was so daunted by the scientific material in the book that he overlooked some of the autobiographical comments: "Apart from being unlucky enough to get ALS, or motor neuron disease, I have been fortunate in almost every other respect. The help and support I received from my wife, Jane, and my children, Robert, Lucy, and Timmy, have made it possible for me to lead a fairly normal life and to have a successful career. I was again fortunate in that I chose theoretical physics, because that is all in the mind. So my disability has not been a serious handicap."

According to Blum, it is downright extraordinary, if not unprecedented, to use an author's photograph on the jacket of a book that is not biographical or autobiographical. A visit to the bookstore might disabuse Blum of this

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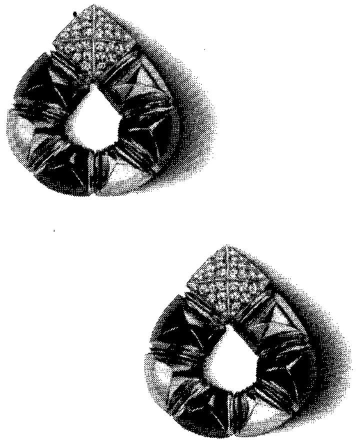

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notion, for he would observe that author photos are used on a wide variety of nonfiction titles, ranging from cookbooks to computer books. *Trump: The Art of the Deal,* by Donald Trump with Tony Schwartz; *"Surely You're Joking, Mr. Feynman!"* by Nobel laureate Richard Feynman; and chef Paul Prud'homme's *Louisiana Kitchen* are just a few current examples.

Bantam is proud of its publication of *A Brief History of Time,* which has been universally applauded with the single exception of David Blum's article.

Linda Grey
President and publisher
Bantam Books
Manhattan

DAVID BLUM'S ARTICLE MAKES SOME good points about books that are bought but not read. Yet there is another explanation.

In a brief career as a book publisher, I was struck by how often people seem to buy books as a way of making promises to themselves. For example, "If I spend $X for the latest book about sex, money, or nutrition, I *will* finally become a better lover, invest more wisely, or stick to a diet."

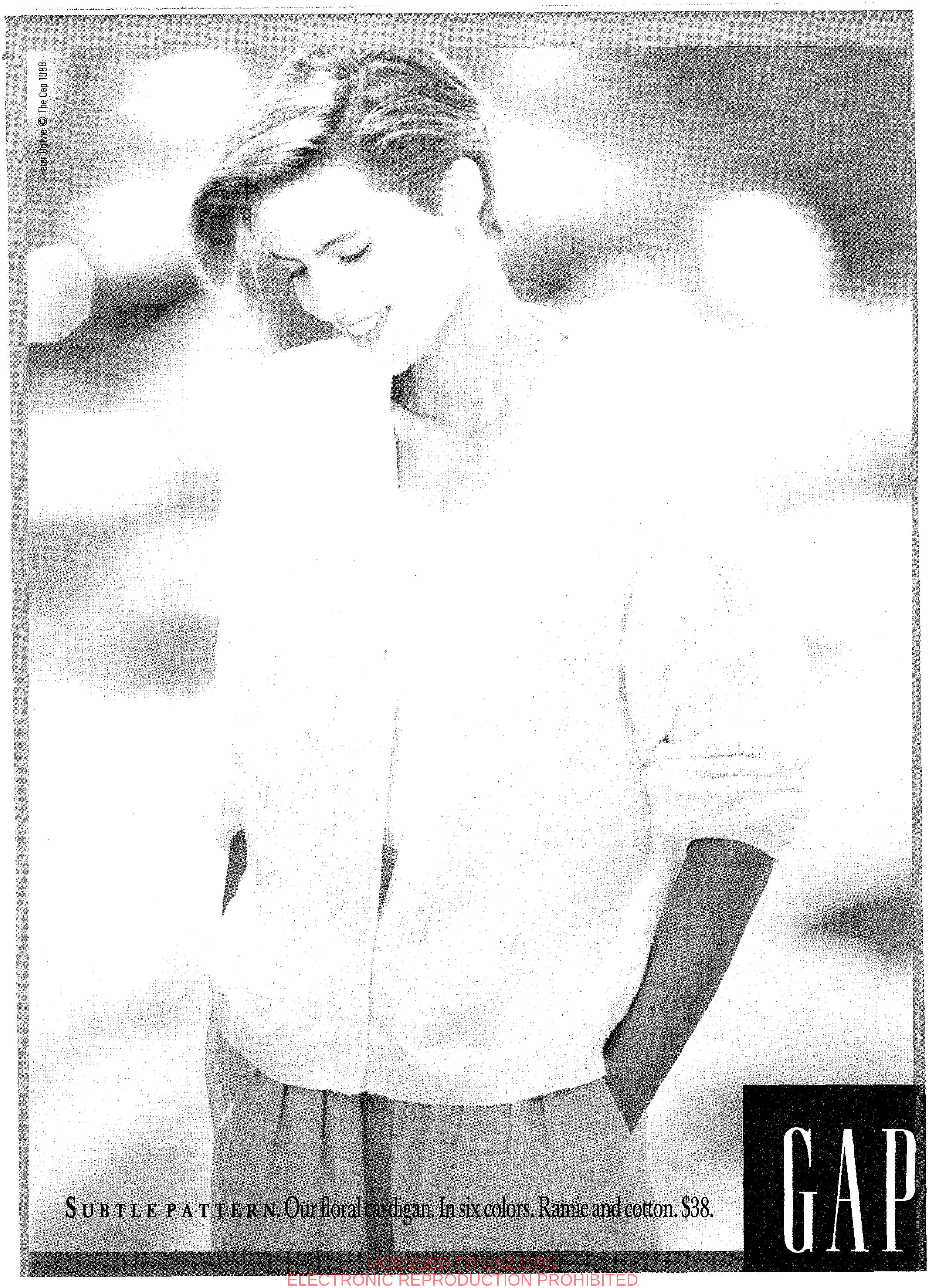
For such buyers, reading is not the main point—possessing the book is a token of commitment to improving themselves. Similarly, the Stephen Hawking book may remain unread on many shelves as a talisman of the wish for intellectual self-improvement. But there is always hope. Just as some people eventually do start diets, others may someday open the pages of a book that symbolizes their desire to improve their minds.

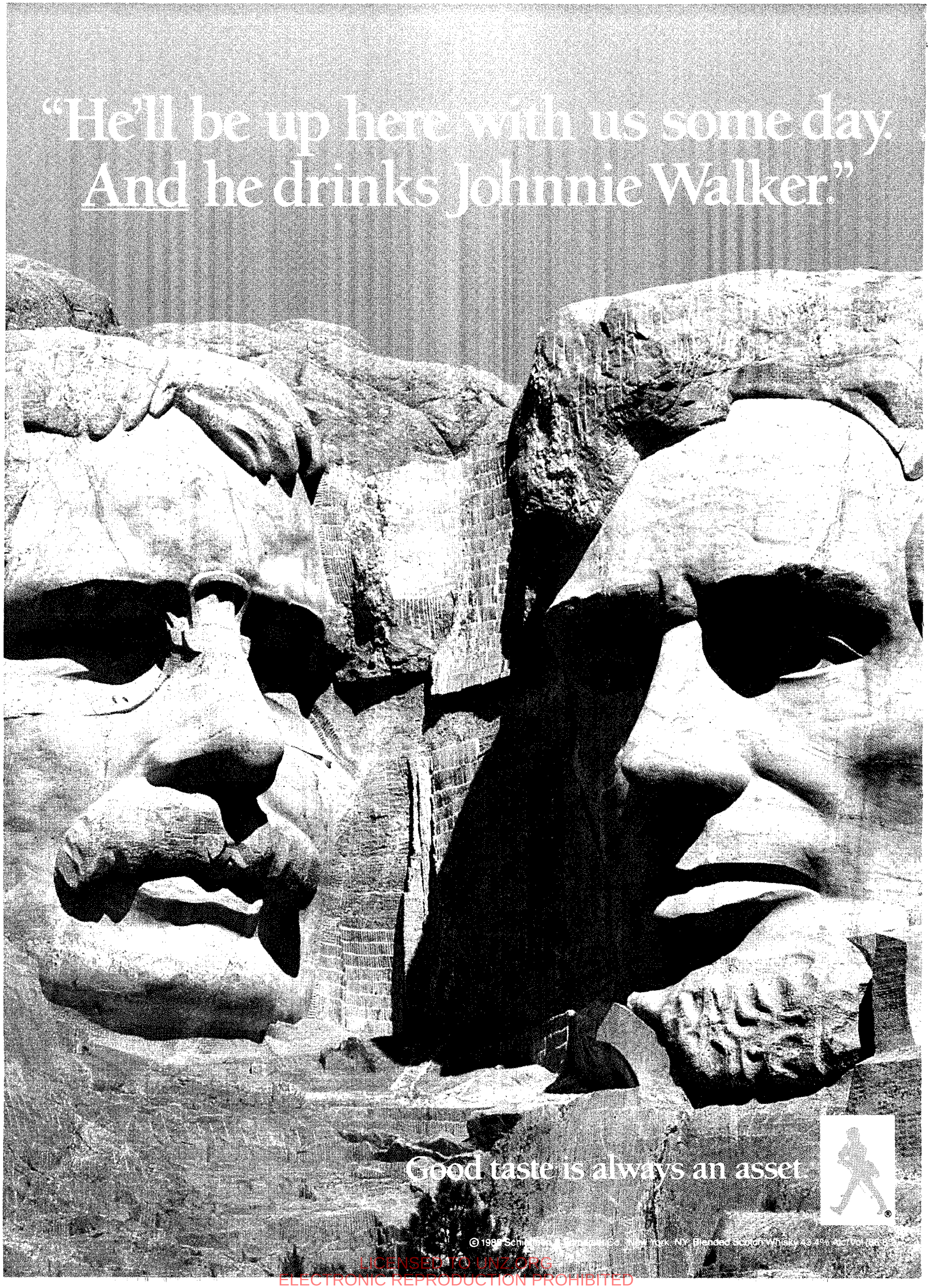
Robert Stein
Manhattan

Label Conscious

I WAS PLEASED THAT MELINDA BLAU pointed out that some educators prefer the term "learning differences" to "learning disabilities" ["Learning the Hard Way," September 26]. Children with learning differences *can* learn, albeit differently from most of their peers, as long as teaching styles are adapted to them. The word "disability" implies something else: that the child cannot learn. Such mislabeling has hurt children who are all too ready to believe that being different makes them stupid. As Blau indicated, most "learning different" children respond exceptionally well to intelligent teaching.

Elizabeth A. Sacre
Director
The Educational Institute for
Learning and Research
Manhattan


Peter Ogilvie © The Gap 1988
SUBTLE PATTERN. Our floral cardigan. In six colors. Ramie and cotton. $38.
GAP


"He'll be up here with us some day.
And he drinks Johnnie Walker."
Good taste is always an asset.
®
© 198[illegible] Schie[illegible] Co., New York, NY. Blended Scotch Whisky 43.4% Alc/Vol (86.8 [illegible]

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

PARADE 'CHARADE'...*VILLAGE* CHOICE?...TIME TALK...DIRECTOR'S LATEST TEMPTATION

O'KOCH INVITE IRKS SOME IRISH

Although the city's Irish-American leaders have been blasting Mayor Koch for ignoring political troubles in Northern Ireland and refusing to meet with a supporter of the Irish Republican Army, the chairman of the St. Patrick's Day Parade has quietly asked the mayor to attend the spring event. Citing "long-established tradition, custom, and protocol," this year's parade chairman, Francis P. Beirne, has assured the mayor a place in the annual pageant.

"This year, the mayor has done tremendous damage to the Irish-American community—once his most solid ethnic voting bloc," says assemblyman and Irish-American leader John Dearie. "I don't think he can repair the damage by putting on his sweater and his tam-o'-shanter and calling himself O'Koch for the parade."

Why has the parade chairman invited such a controversial guest? Beirne isn't saying.

MCMANUS'S STRATEGY: IT'S QUITTING TIME

Time Inc. editor-in-chief Jason McManus has come up with his own poison pill to ward off unfriendly takeovers. At a recent staff meeting, McManus told employees they should threaten to resign if a company tries to take over Time Inc.

McManus suggested that such a move would be a good defense, since no one would want a company that had no employees, says a source. McManus went on to explain that a takeover of Time Inc. might so compromise the editorial integrity of the magazines that no one would want to work at them.

"McManus sometimes holds casual talks with various middle- and low-level members of the staff to let them know what management is thinking," says the source. "In this case, most of us would have preferred that he keep it to himself." McManus was traveling and unavailable for comment.

ON PARADE

TRIPS EDITOR MULLS *VOICE* VOYAGE

Village Voice publisher David Schneiderman has been talking to former *Rolling Stone* assistant managing editor Carolyn White about becoming the weekly's new editor. Martin Gottlieb resigned last week after he had "significant disagreements" with the publisher. White, who worked as an editor at the Philadelphia *Inquirer*'s Sunday magazine, was editor of the short-lived, San Francisco–based *Trips* magazine. After producing a single issue of *Trips*, White quit because the travel journal's founder, Mel Ziegler, began altering the content of the magazine.

White refused to comment. Schneiderman did not return calls.

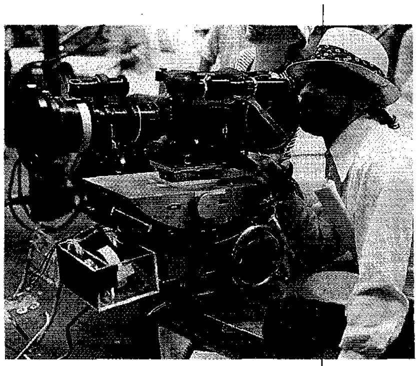
TRAVEL TALES : BANGKOK : THE OUTBACK : BAKSHEESH
TRIPS.
Hawaii's Last Secret
MARGUERITE DEL GIUDICE
Black Humor on the Black Sea
Greetings from South Africa
MARK JACOBSON
Richard Ford's Little Rock
INAUGURAL ISSUE

***TRIPS* MAGAZINE**

SCORSESE—FROM JESUS TO ARMANI

Martin Scorsese is now trying his hand at television commercials. The director, who made *Taxi Driver, The Last Temptation of Christ,* and Michael Jackson's "Bad" video, is shooting spots for designer Giorgio Armani. One of the two commercials, which will be shown next year, is being shot in Milan.

"Scorsese and Armani are friends, and they have a great deal of respect for each other's work," says a spokeswoman for the director. "Doing the commercials will be a real challenge for him. Advertisements are some of the most creative things on TV these days."



MARTIN SCORSESE

TIMES TEAM READIES A CITY HALL SERIES

City Hall is buzzing about the nine-part series that the New York *Times* is planning on Mayor Koch and the city. The series—an overview of the eleven years of the Koch administration—is being put together by top reporters, including Joyce Purnick, Josh Barbanel, Alan Finder, Rick Levine, Bruce Lambert, and Peter Kerr. The segments will include stories on the mayor's response to crack and AIDS, race relations, city services, and the quality of life in the city, as well as on his changing management style. A source says that the series, which reporters have been working on for more than a month, will probably run at the end of November.

Says *Times* spokeswoman Nancy Nielsen, "It is against policy to talk about stories before they appear."

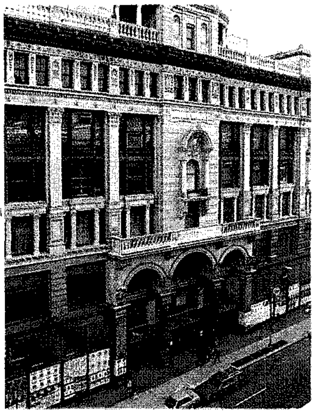
LOLLIPOP TOWER ON LADIES' MILE?

Architect James Stewart Polshek has designed a 32-story residential tower to be built atop the former Siegel-Cooper department store in the middle of Ladies' Mile, a proposed historic district, says a real-estate source.

The 1895 Beaux-Arts building, which runs along

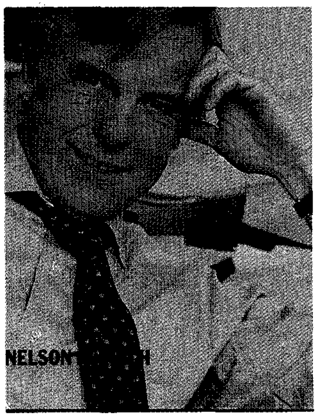
Photographs: top, Jim Anderson/Woodfin Camp; bottom, Gamma-Liaison.

POLSHEK PLAN...BROWN-BAGGING *THE NEW YORKER*?...HOLLYWOOD HISTORY...SPA SPACE



THE FORMER SIEGEL-COOPER DEPARTMENT STORE

WALTER MATTHAU, BILLY WILDER, AND JACK LEMMON



Sixth Avenue from 18th to 19th Streets, is considered one of the jewels of Ladies' Mile, a 28-block area below 24th Street. In 1986, Polshek came up with the controversial plan to build a tower atop the Metropolitan Club. It was eventually rejected by the Landmarks Commission.

"The changes to the building should make the community very happy," says a spokesman for the developer. "The key part of the proposal is a comprehensive renovation of the building that shows great respect for the historic district." But, the source says, "there's likely to be a lot of outrage from the community, even if the tower is beautiful. New Yorkers are tired of having landmarks treated as bases for towers."

BILLY WILDER PRODUCING HIS MEMOIRS

Six-time Academy Award winner Billy Wilder is writing his memoirs. The 82-year-old director, whose credits include *Some Like It Hot, Sunset Boulevard, Ninotchka,* and *The Apartment,* will chronicle Hollywood's backstage dramas, says Herman Gollob, editor-in-chief of Doubleday, which will publish the book in early 1990. The book will also discuss Wilder's career as a writer in Germany and how he fled to the U.S.

"Billy Wilder's story *is* the story of Hollywood," says Gollob. "It won't be an ugly, cynical book, because he has a great love of the industry. But he's one of the keenest observers around, and he's dealt with all the important players. He's not in awe of anyone, so he can tell the inside story with irreverence and wit."

MEDIA NOTES FROM ALL OVER

Now that Frances Lear has hired Nelson Aldrich Jr. to be the articles editor of *Lear's,* the magazine she started last February for women over 40, a media source says she is grooming him for a top position at a magazine she is planning to start for men. Aldrich, the author of *Old Money* and a former editor at *Harper's* and *The Paris Review,* denies that he's being considered for the men's magazine, but a source close to *Lear's* says, "He's been told to go after good cultural, economic, and political stories without regard for the gender of the audience. Getting Nelson was a real coup for Frances, and she's keeping him in mind for her new magazine." Lear didn't return calls.... Angry environmentalists and subscribers are flooding *The New Yorker* with letters protesting the magazine's new plastic mailing wrapper. Steve Florio, the president and CEO, says the change was made when *The New Yorker* switched printing plants in January. Florio says he looked "all over the world" to find machines that would enable the magazine to continue using the paper wrapper, "but nobody makes them. We're concerned about environmental issues, and we're investigating a biodegradable plastic wrap."

BRAHMS'S LATEST: RED ZONE

Former nightclub owner Maurice Brahms, who was convicted in 1980 of evading $1.3 million in taxes, is about to open a club called Red Zone, on 54th Street near Tenth Avenue. Brahms was arrested after Steve Rubell and Ian Schrager, in an effort to reduce their own prison sentences, reportedly turned over information on Brahms's operations to federal prosecutors. Brahms, who was co-owner of Infinity, Underground, Bonds International Casino, and New York, New York, says the new club will have a dance floor and a performance space, a soundproof VIP room with a separate entrance, and an even more private balcony. The club will open at the end of the month.

"I'm putting all my knowledge about nightlife into this new club," says Brahms. "I think it will be a success. After all, I was the one who taught Rubell and Schrager everything they know about clubs."

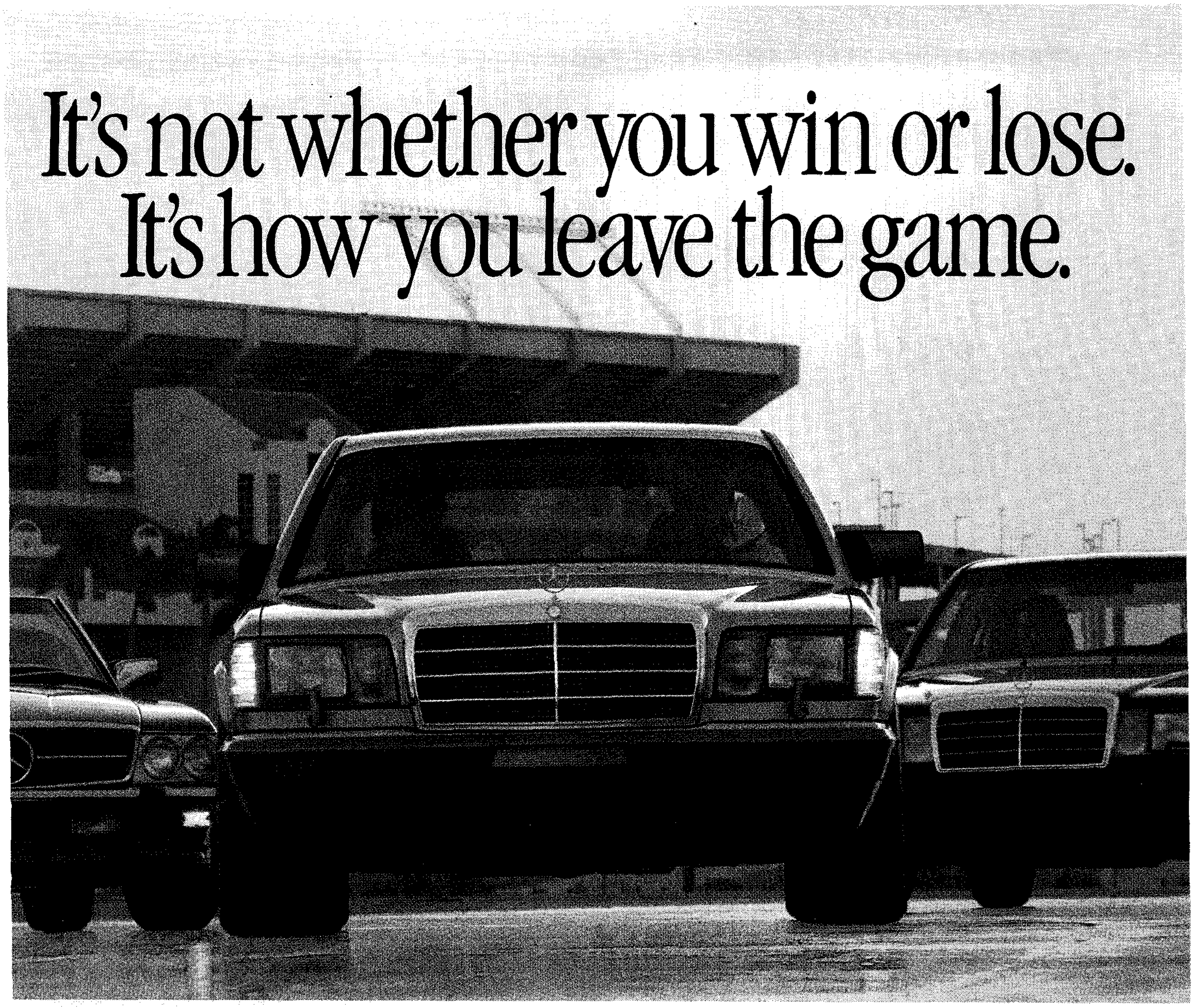
CANYON RANCH BERKSHIRE-BOUND

The owners of the Canyon Ranch, the exclusive spa in Tucson, Arizona, that charges more than $2,000 for a week's stay, are opening a branch of the resort in the Berkshires. The $37-million complex is being built on the 120-acre Bellefontaine estate in Lenox, Massachusetts, about two and a half hours from Manhattan. It is scheduled to open in September 1989.

The resort will be built around an 1897 mansion designed for the Giraud Foster family by the architects of the New York City Public Library. There will be seven gymnasiums, an inn, a 6,000-square-foot pavilion, and a spa building with weight-training rooms; racquetball, squash, basketball, and tennis courts; and treatment and therapy rooms. Says a company spokesman, "The Berkshires have an environment that can be as restful and conducive to health as the Arizona desert."

Photographs: top, Jeff Maynard; center, Photofest; bottom, Donal Holway.

It's not whether you win or lose. It's how you leave the game.



ONCE THE WHISTLE BLOWS, the attention shifts to the star performers of the 1989 season: the cars of Mercedes-Benz.

This full line of automobiles comprises a distinct group coveted for any number of enticing reasons: stirring performance, sumptuous interior comforts, superior roadholding ability and legendary resale value. As a line, the cars of Mercedes-Benz have retained more of their original value over the years than any other make. Foreign or domestic.

We invite you to come in for a test drive today. And experience the cars engineered like no other cars in the world.

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COUNTRY IMPORTED CAR CORP.
Southampton, NY

ESTATE MOTORS, INC.
Goldens Bridge, NY

HELMS BROS., INC.
Bayside, NY

JACK PERRY ENTERPRISES, INC.
Goshen, NY

KEA MOTOR CAR CORP.
Nanuet, NY

LAKEVIEW AUTO SALES & SERVICE, INC.
Rockville Centre, NY

MERCEDES-BENZ MANHATTAN, INC.
New York, NY

PEPE MOTORS CORP.
White Plains, NY

RALLYE MOTORS, INC.
Roslyn, NY

SILVER STAR MOTORS, INC.
Long Island City, NY

SOVEREIGN MOTOR CARS, LTD.
Brooklyn, NY

SPARTAN MOTORS, LTD.
Poughkeepsie, NY

NEW JERSEY

BEIFUS MOTORS, INC.
South Orange, NJ

BENZEL-BUSCH MOTOR CAR CORP.
Englewood, NJ

COAST IMPORTED CAR CORP.
Toms River, NJ

CONTEMPORARY MOTOR CARS, INC.
Little Silver, NJ

CUMMING MOTORS
Elizabeth, NJ

DAVID MICHAEL MOTOR CAR CORP.
Freehold, NJ

GLOBE MOTOR CAR COMPANY
Fairfield, NJ

INTERCAR, INC.
Newton, NJ

MARKHAM MOTORS, LTD.
Somerville, NJ

POWERS MOTOR COMPANY
Morristown, NJ

PRESTIGE MOTORS, INC.
Paramus, NJ

PRINCETON MOTORSPORT
Lawrenceville, NJ

RAY CATENA MOTOR CAR CORP.
Edison, NJ

FAIRFIELD COUNTY, CONNECTICUT

CONTINENTAL MOTORS, INC.
Fairfield, CT

DANBURY AUTOHAUS, INC.
Danbury, CT

IMPORTED CARS OF GREENWICH, INC.
Greenwich, CT

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On Madison Avenue/Bernice Kanner

CHANGING LANES

ON THE ROAD TO RIO: *The Pathfinder makes the 7,000-mile journey from Chicago to Brazil.*

NISSAN STEPS ON THE GAS

NISSAN'S "BUILT FOR THE HUMAN RACE" campaign ran for only three and a half months—and stopped way back in March—but the unconventional, soft-sell spots may be among the most talked about of the eighties. This fall, after a six-month hiatus, a new round of "Human Race" commercials has started to appear. But this time, the cars are the stars—not the frequently satirized yuppie auto designers who sat around bantering about "human engineering" and "little cocoons" that fit consumers' driving habits.

The much-maligned commercials—featuring the *thirtysomething*-ish engineers and interspersed with scenes of drivers using their Nissans—were "our first serious attempt to correct our image problem and make Nissan stand for something," says Thomas Mignanelli, executive vice-president of operations at the company. (Surveys indicated that many people believed Nissan's Pulsar was a wristwatch and that its Maxima was a checking account.)

"We were trying to get back to the roots of innovation and high style that the company let lapse when it produced unexciting cars," says Mignanelli. "Our cars were once viewed as ultraconservative and plain. They were well received in Tokyo but didn't transplant." Critics crucified the yuppie-engineer spots (MTV and David Letterman savagely parodied them), consumers hated the commercials ("Those who noticed them found them forced, unnatural, unreal, and unbelievable," says Dave Vadehra, president of Video Storyboard Tests), and dealers, for the most part, weren't exactly thrilled. "If you veer from traditional 'boy and girl dancing in the street' car advertising," Mignanelli says, "you've got to be willing to take criticism. In hindsight, we'd have done it all again. People noticed it."

They may have noticed, but they didn't buy: By February, the cars had accumulated on dealers' lots. It took incentives and rebates to move them—as well as several unexceptional commercials in which consumers find money hidden in various places in the cars while airy classical music plays in the background. "We needed to start the new model year clean, without a fire sale," says Bob Wolf, the vice-chairman of Chiat/Day, Nissan's ad agency. "Rebate advertising offers immediate gratification—the cars *do* sell—but there is a price to pay. The good feelings that people have about Nissan eroded. Image suffered."

The latest ads show the results of Nissan's planning sessions, says Mignanelli. There are some 40 new spots (more than twice the total number released in the 1988 model year, which ended September 30). Dealers are happier "because there's more metal and glass shown, more product," says Mignanelli. "Dealers are our customers, and though we can't change our marketing approach every time someone says they don't like something, we owe it to our customers to give them what they want."

Nissan is introducing more new models in the next two years than perhaps any other car company in history. Spots for the new 240 SX take viewers on what appears to be a roller coaster, a bobsled, and an eerie space-age voyage to highlight the sports car's performance. Spots for the Axxess mini-van argue that even if you have kids, you can still have fun driving. One Nissan spot uses soft, jazzy vignettes of owners gazing lovingly at their cars. "We understand that a car fulfills a number of human needs, and that transportation is only one of them," says the voice-over. "There are a million reasons to drive a Sentra, and every one is different," proclaims a spot with blues music in the background.

Maxima is introduced as the four-door sports car for corporate types, with boardroom terms used to define its features. Acceleration capability is likened to a hostile takeover. The car's spaciousness is described in terms of a conference room. The Nissan Pathfinder is promoted in an engaging serial documentary featuring a likable couple's 7,000-mile journey from Chicago to Rio de Janeiro across rugged roads—via the lost city of Yaxchilán. One wry spot in the campaign notes that when road crews ran out of asphalt, they used cobblestones. When they ran out of cobblestones, they used rocks. When they ran out of rocks, they used gravel. When they ran out of gravel, they used dirt. They never ran out of dirt, the driver says. All this as the Pathfinder negotiates its muddy, rutted route.

The luxury Infiniti line comes out next year, with advertising from Hill, Holliday, Connors, Cosmopulos. "We're appealing to people who like to drive," says Wolf. "If you satisfy the passionate front-row-ticket holders—that is, those who appreciate what an auto can be—you'll please the less discriminating too."

Now third in U.S. sales among Japanese car manufacturers (behind Toyota and Honda), Nissan had marketed its cars under the Datsun name for 22 years in the U.S. before a costly 1982 change to a name unfamiliar to the American public but standard around the world. Many of Nissan's 1,108 U.S. dealers protested,

Photograph by Donal Holway.

and years afterward, some newspaper ads still listed used Nissan cars under *D*, for Datsun. "There was some residue of the Datsun name," admits Mignanelli, "but recent research indicates that for the first time, the Nissan name is recognized by more people than Datsun. In truth, we may have hidden behind the name change as an excuse for not doing well."

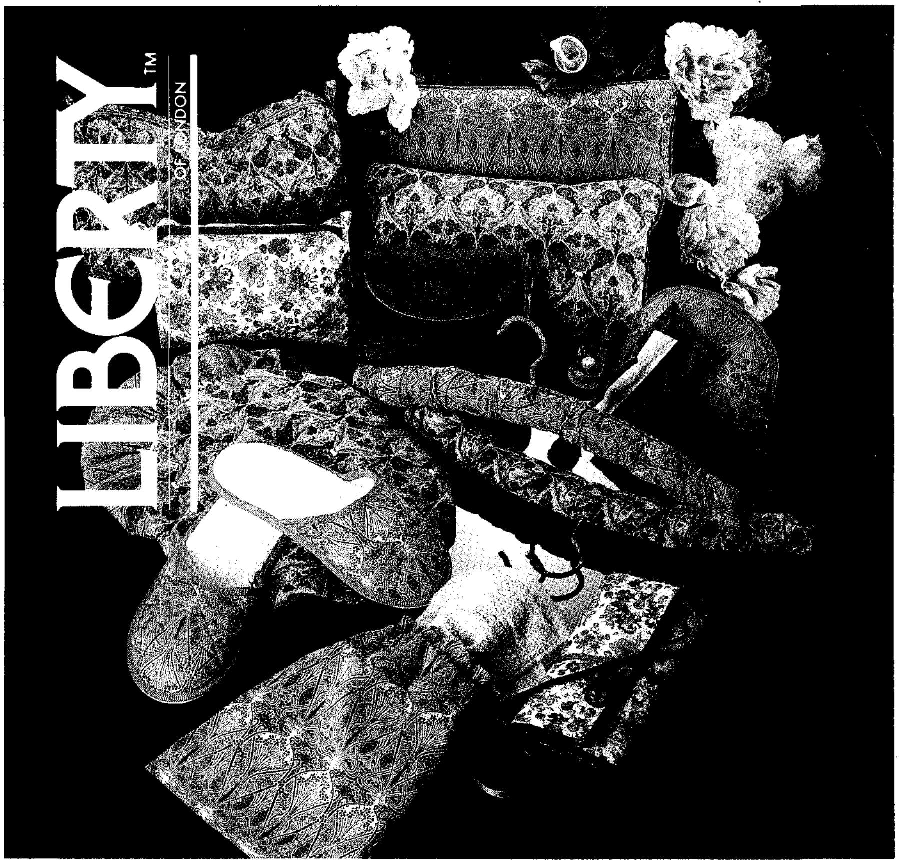
Nissan flourished until the mid-eighties, then languished as Toyota, Honda, Yugo, and Hyundai car sales took off. In the first nine months of 1988, Nissan's share of all cars sold in North America fell from 5.7 percent to 4.8 percent, while the whole car market climbed 3 percent, says Scott Merliss, an auto analyst at Morgan Stanley. "You can't sell cars without a hot product, and Nissan's weren't as hot and plentiful as its competitors'," says Merliss. He expects this year's new models and next year's Infiniti to boost Nissan's fortunes.

For its first American TV commercial, in 1963, Datsun used the tiny, now-defunct Parker Advertising agency in Los Angeles. Agency chief John Parker drove a Datsun Patrol station wagon himself while his friend shot the 60-second commercial. A year later, Parker corralled Roy Rogers into trading his testimonial for two Datsun pickup trucks and a station wagon.

When car sales grew, so did the advertising budget. In 1977, the William Esty agency won the $55-million Datsun account with the famous "We Are Driven" slogan. A subsequent bevy of campaigns characterized the cars as "awesome"; tag lines included "Major Motion," "Datsun Saves," and "We Make You Feel Like Driving." Then, in 1982, Esty introduced "The Name Is Nissan" to trumpet the new era. "Nissan kept coming out with new campaigns, but no more than its competitors," says Matt De Lorenzo, an editor at *Automotive News*. "Nissan marketing was essentially keeping with standard ad practices—but its cars were not keeping up with competitors'."

Nissan reacted to losses by pulling its $150-million account out of Esty in May 1987, almost ten years to the day since it first hired the agency. After an intensive search, it awarded the business to Chiat/Day on August 4, with the proviso that the agency have new commercials ready by October 11. Initially, Chiat/Day toyed with the tag line "We Have a Way to Move You" but rejected it as too dull and soft. It shortened "The Official Car of the Human Race" to sound less pompous. The campaign was based on real Nissan engineers observed by the ad team in the company's La Jolla, California, design center.

"In hindsight, I'd give the engineers' conference an A for strategy and a B- for execution," says Wolf. "The actors came off as unbelievable. We should have used the real stuff." ■



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Finally, there is the reassurance of knowing that Toyota Quality has made Cressida the most trouble-free new car sold in America for the past two years.*

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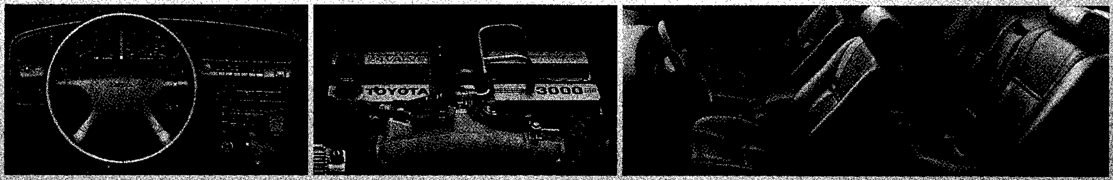
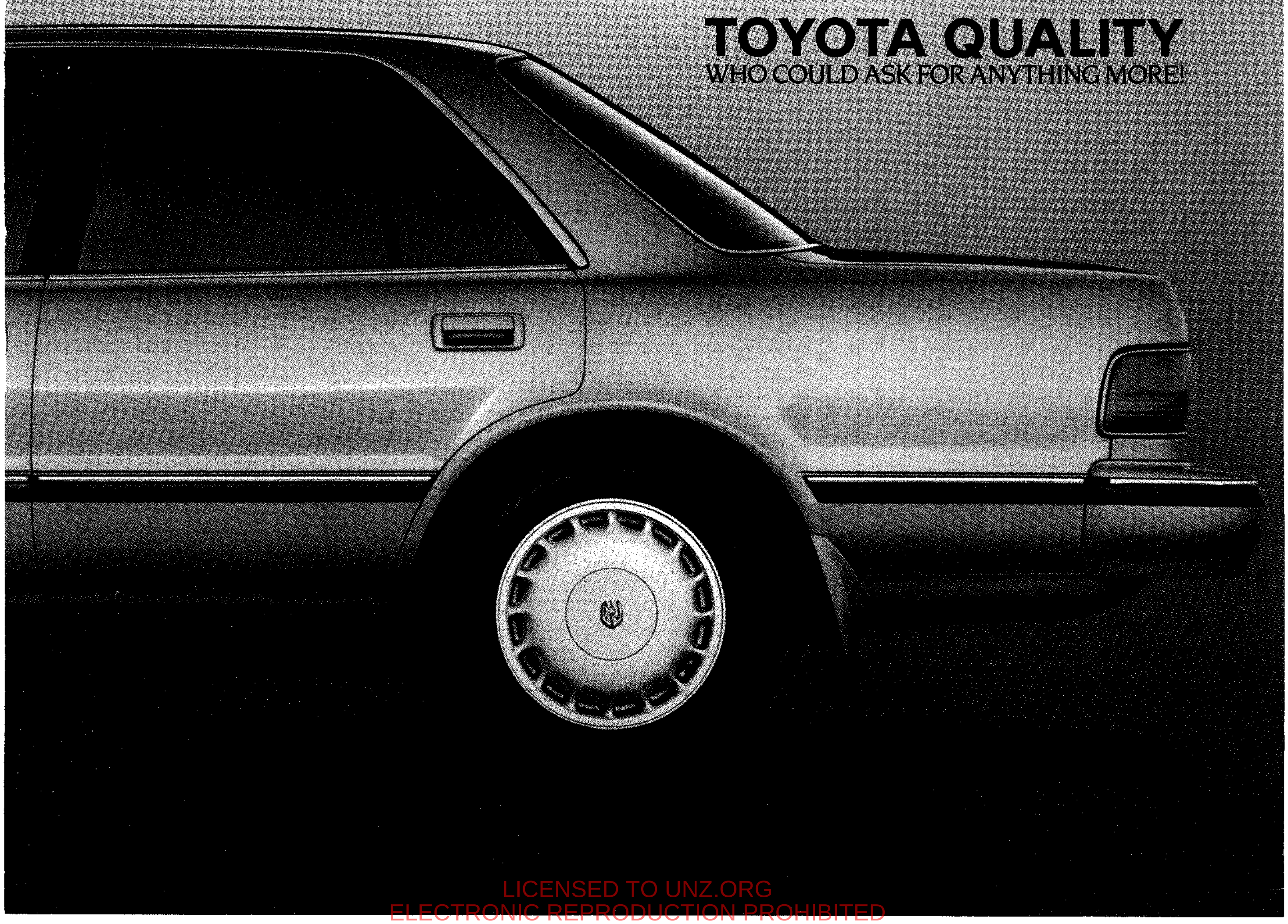
A **36-month/36,000-mile** basic new vehicle limited warranty with no deductible and no transfer fee applies to all components other than normal wear and maintenance items.

Call 1-800-GO-TOYOTA for more information and the location of your nearest dealer. Get More From Life...Buckle Up!





The Cutting Edge/Michael Gross

WAR OF THE WORLDS

Charles Gerli

Sitbon.

Courtesy of Kenzo

Kenzo.

Barbara Kurgan

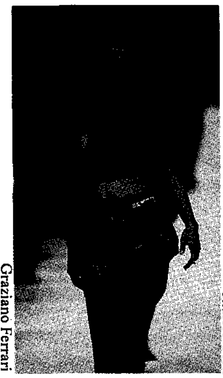
Gaultier.

Charles Gerli

Valentino.

Graziano Ferrari

Byblos.


Charles Gerli

Miyake.

Michael Gross

Tarlazzi.

Graziano Ferrari

Callaghan.

THE EUROPEAN COLLECTIONS

PARIS

ON THE LAST NIGHT OF EUROPE'S SPRING 1989 fashion-collection openings, there was a party at the disco Le Palace for Thierry Mugler. Standing on the sidelines, Kate de Castelbajac, wife of designer Jean-Charles de Castelbajac, observed Mugler's otherworldly fantasia of she-devil-horned Vampiras and Atlanteans sprouting fins and scales. But she watched with a face that said she'd seen it all before. Nevertheless, she brightened considerably when asked about this spring's collections. "It's been a very strange season," said Kate. "Wouldn't you say?"

Indeed, I would. Suddenly, fashion is all over the place. Creative chaos is the unofficial order of the day, and a generation gap has split the fashion world into two warring camps. On the one side is the style Establishment, still arguing that all fashion descends from couture. Its disciples have always designed for the traditional woman, and they say that this is certainly not the time to change but rather to reassess and refine.

On the other side is a group of designers that the French call *créateurs des modes*. Typically, they are younger ready-to-wear designers who, though they champion *haute* prices and wild ideas, also understand what plays on the street.

And there's the rub.

The Old Guard continues to argue about such once-vital issues as silhouette and hem length, though its customers are now demanding a choice. Sonia Rykiel, whose understanding of the modern working woman is unparalleled, compares today's fashion customer to Scarlett O'Hara: "When everything is destroyed by fire, she manages." These days, fashion's direction is in that woman's hands.

And yet, the couture-crazed cabal continues to repel women by pushing designers and unlikely styles (gutter-sweeper skirts and trousers, for example) that are neither provocative nor practical. So in their ateliers in Milan and Paris, the big-name designers are still reeling from the debacles of past seasons—minis, poufs, and other madnesses—which the Italian fashion purist Gianfranco Ferré calls "fashion's near-suicide."

"The ground has been tilled anew," says Giorgio Armani. "Now it's time to plant the seeds. It's not a sad or negative moment but a time of expectation."

In a season when the sun shined on most of the shows, it seemed an omen that the skies opened and poured on the night of Christian Lacroix's second-ever ready-to-wear collection. God wasn't the only one in a foul mood.

Lacroix is a man caught in the middle. He's devoted to the shock of the new, yet he still panders to the couture crowd. But the jig is up: Lacroix has become the most visible victim of fashion's generation gap.

Lacroix's show was an unedited mess. The clothes were too often just decorative for decoration's sake and embarrassingly decadent in their overwrought detailing, or else they were simply heavy-handed. Still, tucked among his glorified design-school experiments, there were some winners. His sense of color is invariably startling, and the simple jersey pieces, Provençal prints, and Miró-inspired dresses were striking.

Lacroix would do well to consider the case of Yves Saint Laurent. Although he looked bloated and infirm as he came down the runway for his bow, Saint Laurent turned out the chicest collection in Paris—ranging from roaring animal prints and sensuous smoking dresses to the best finale in Paris, a parade of fluid, black-and-white gowns accessorized with only hammered pieces of gold. Saint Laurent sees no need to reinvent the wheel.

His collection proved that the Establishment still has a lot to offer traditional women. Couture-grade Italians like Versace, Ferré, Valentino, and particularly Armani—whose understated style and subtle inventions remain unsurpassed—and top French names like Givenchy, Dior, and Ungaro all know how to dress their ladies. Jacqueline de Ribes, Krizia, and Karl Lagerfeld (particularly with his beige and banana-yellow knits) showed more focused and wearable creations than ever. And at Chanel, Lagerfeld continued to create a middle ground where elegance and irony can co-exist.

"The search for the new can be overdone. Jesus Christ isn't born every season," says Krizia designer Mariuccia Mandelli. "It's now a crusade against vulgarity, a return to strictness and cleanliness."

Claude Montana, for example, redefined elegance for the modern woman in a show—indisputably the best of the season—featuring sophisticated pale rose and taupe colors. He also introduced stunning new scoop-neck,

A significant piece for Erté collectors and Courvoisier connoisseurs.

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COURVOISIER
COGNAC
Vigne
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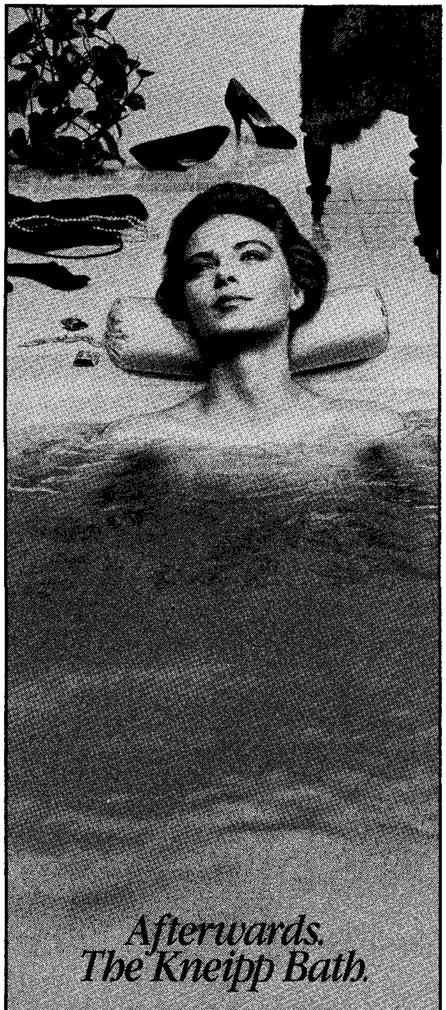

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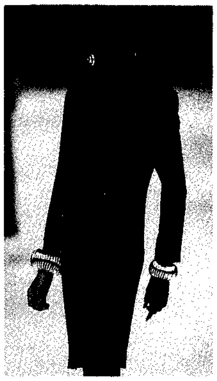
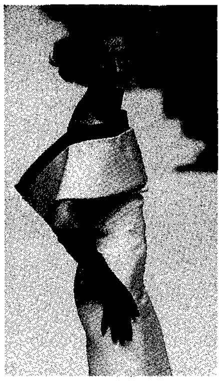


Saint Laurent.

Lacroix.



Graziano Ferrari

Genny.

Lagerfeld.

cutout, and double jackets; perfect pants; and breathtaking evening clothes.

He and his fellow *créateurs* seem attuned to a more worldly aesthetic—spurred, perhaps, by the end of European trade barriers in 1992 and symbolized beautifully by I. M. Pei's shimmering glass pyramid at the Louvre. Pei's pyramid may also have inspired another trend: transparency. But few women are likely to adopt the sheer idiocies—see-through blouses, for example—shown on too many designer runways.

Other trends will likely be seen everywhere, though—among them, lace and ribbon trims, lacing up the backs of jackets, and jackets with their shoulder tops and backs slashed away.

Though there is precious new under the fashion sun, all these ideas were proposed by a group of *créateurs* who might be called the young internationalists—particularly Azzedine Alaïa and Jean-Paul Gaultier in Paris, and Romeo Gigli in Milan. But lace and lacing are mere details in what is emerging as a whole new way to dress.

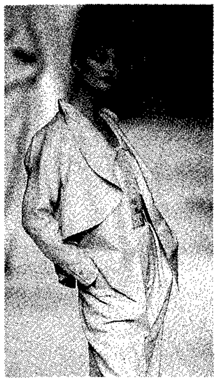
Picking up cues from the street and then adding their own twist, the young internationalists are creating a new style that is neither as self-conscious as that of their established French predecessors nor as aggressive as that favored by the big guns of Milan. They are ragpickers of history and connoisseurs of the clothes of all cultures. They sort through the world's styles—combining them without respect for rules or national boundaries. If clothing can be seen as a cultural symbol, then the anti-elitist styles of these young-at-heart designers are an optimistic sign of the times.

One can't help admiring the breathtaking originality of Issey Miyake, who this season experimented with fan-pleated clothes and still found time to make some of the sweetest knits and crispest suits of the season. Rei Kawakubo—who gained fame with somber styles—says she made her "sophisticated ethnic collection" to express the "startling" mood of the times.

But no designer mixed and matched cultures better than Gaultier, who is actually the explosive innovator Lacroix is hyped to be. He showed dozens of new ideas, including hip-hugger cowgirl jeans and micro-minis worn over bodysuits, Bermuda shorts with tiers of fringes, splashy chiffons, silk jackets with bands of Chinese brocade ribbon, a tuxedo bodysuit with a lipstick-loaded cartridge belt, and coin-print harem pants, six-strap suspenders, pistachio-green bras with garters, Viennese-lace evening chaps, and a bride caged in ribbons.

Gaultier, who even painted one model's face blue, uses the French word for cross-breeding—*méttisage*—to describe the new mood. "I mix all the countries: China, Africa, and India. The world is like that now, all mixed up," he says. "The blue face is just one color more."

And Gaultier is just one of many culture vultures creating the new youthful sense. Before his show, Patrick Kelly



Montana.

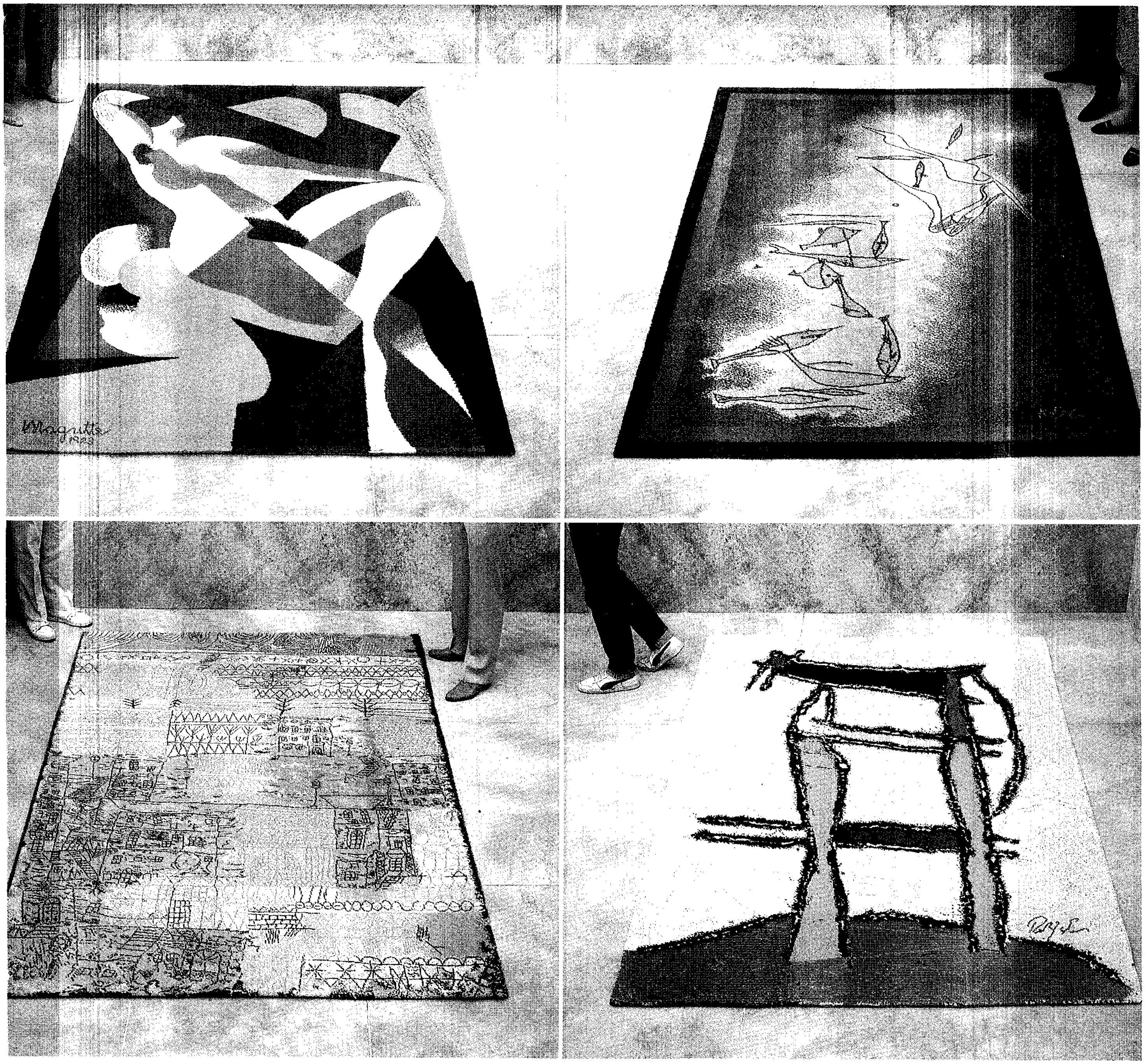
Graziano Ferrari

Armani.

Chanel.

Yamamoto.

Photographs by Charles Gerli.



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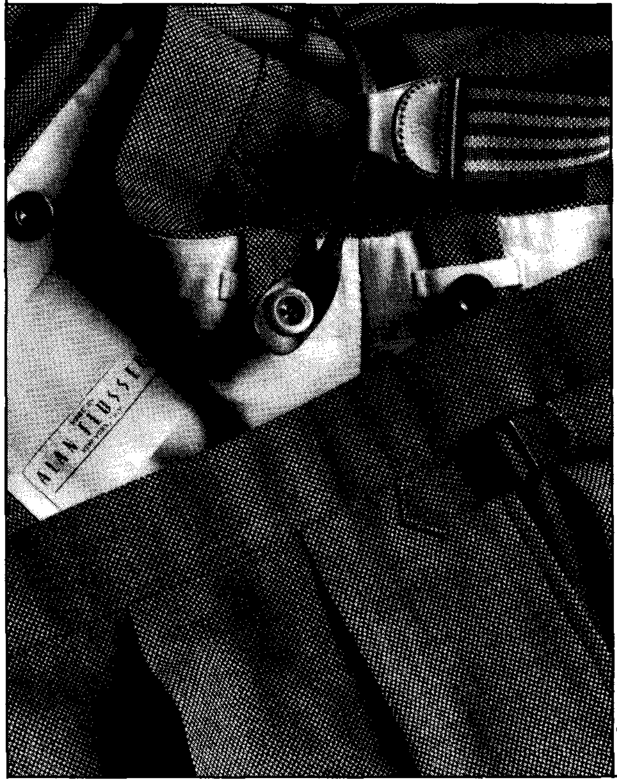

Jane Corbett

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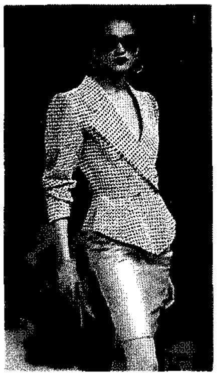
(the first American to join the Europeans and Japanese as a member of France's exclusive designer group the Chambre Syndicale) gathered his models together in a prayer circle representing all religions—even, he said, "the pink Tofu people." In his Milan studio, Gigli pointed to the year 2000. "We are from the world, not Italy or America or Spain," he said.

The medium was *métissage* all over Europe. In Romeo Gigli's Callaghan line, India and the Orient were filtered through his catholic eye. Harem pants met tailored suits at Armani, and Mexican skirts met tropical prints at Byblos. Ernestina Cerini set luscious knits against Indian-print skirts, and Valentino used pale checks with embroidered lace. Indian themes also played at Chloe and Angelo Tarlazzi. New designer Martin Margiella, a former Gaultier assistant, showed cleft-toed boots with gauze shirts and French Revolutionary rags; and Martine Sitbon sent outlaws, swashbucklers, psychedelic dandies, and cartoon cowgirls down the runway. Yorke & Cole worked out a Caribbean style, while Kenzo's happy hippie-gypsy specialty is back in style again. In his best collection yet, Helmut Lang wrapped Austrian print scarves around stocking-fabric cat suits. And Yohji Yamamoto's prevailing darkness was brightened with batiks, brocades, and paisleys.

Krizia.


Ungaro.

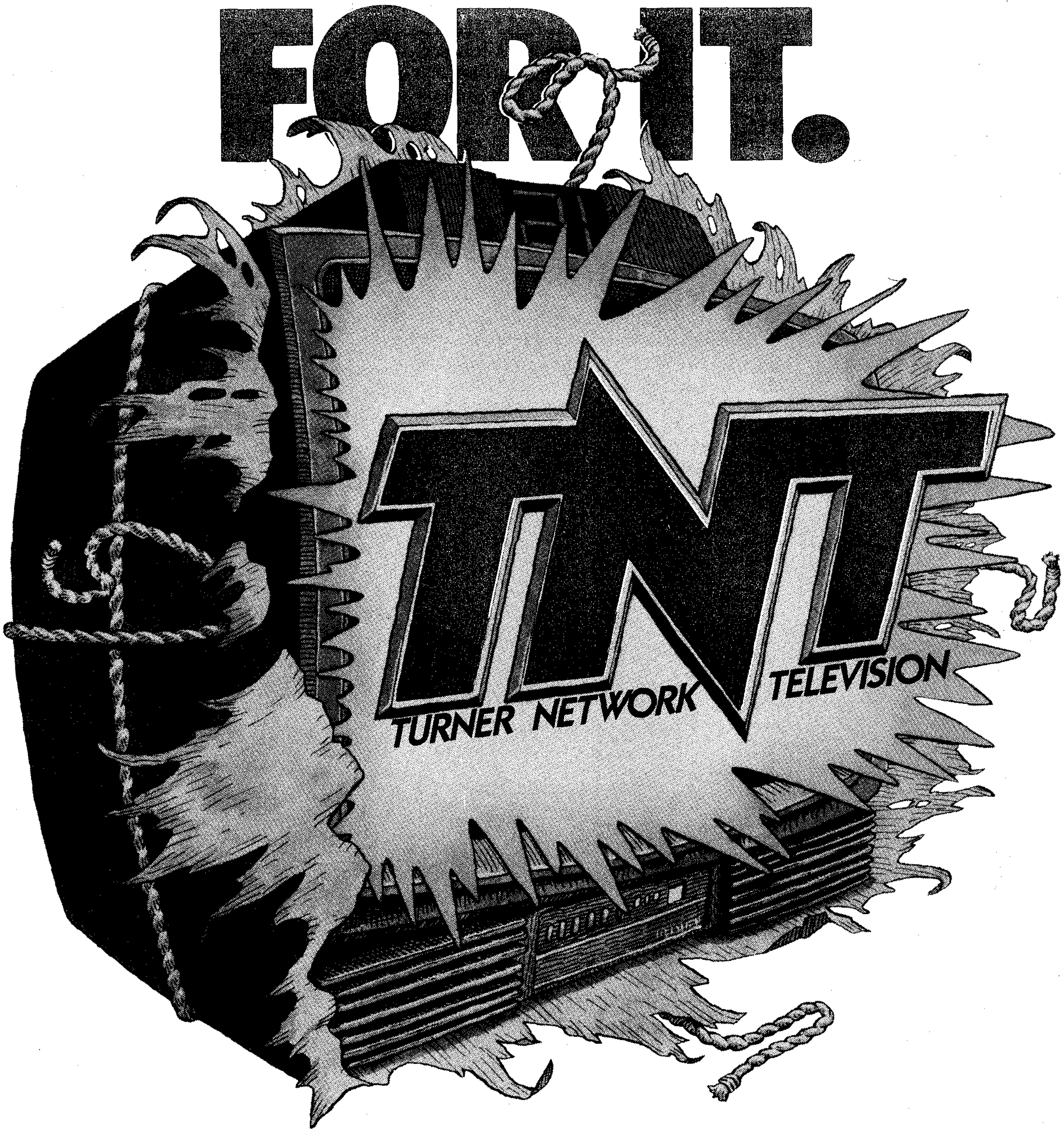
Ferré.

Comme des Garçons.

What does it all mean? In the audience at Gaultier, a delighted Azzedine Alaïa said, "Everyone should wear what they feel, not fashion." ■

Photographs: top and bottom left, Graziano Ferrari; top and bottom right, Charles Gerli.

WATCH OUT FOR IT.



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THE SMOKE CLEARS

TOBACCO-LIABILITY SUITS DECLINE

MARC EDELL WAS JUBILANT LAST JUNE when a jury in Newark ruled that his client, the widower of the late Rose Cipollone, was entitled to $400,000 in damages because his wife was harmed by the cigarettes she smoked for more than 30 years.

Moments after the verdict—the first of its kind against a tobacco company—the 37-year-old Edell stood outside the court and promised, "This is only the beginning. What we got in this case will be the building block for other cases."

But today, Edell isn't feeling quite so optimistic. In fact, what he has said to Wall Street over the past few months makes defenders of tobacco companies absolutely giddy with delight.

"I told them that I didn't expect to see a flood of litigation, even on the back of the positive verdict," Edell recalled last week. "For any lawyer, it's still a very difficult case."

Wall Street had been expecting just such a flood of suits after the six-person jury ruled that the Liggett Group, maker of Cipollone's favorite brands, had failed to warn her and others of the hazards of smoking. Tobacco companies started putting warning labels on their packs only in 1966. The jury found Liggett liable for the lung cancer that killed Mrs. Cipollone because she started smoking before that time.

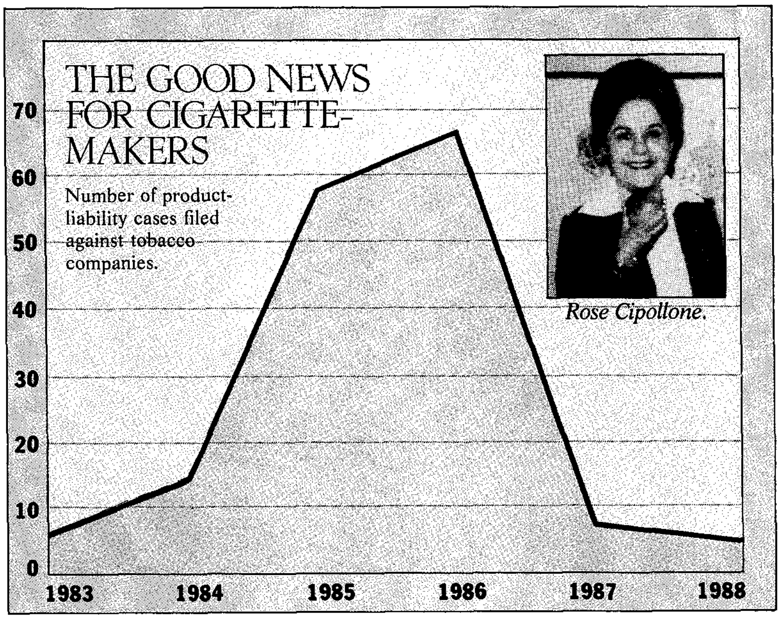
Tobacco-company stocks had been under severe pressure for years, because investors feared that one day Liggett, RJR Nabisco, Philip Morris, or American Brands would lose a product-liability case and the entire industry would be besieged by an avalanche of similar suits.

The Cipollone verdict reinforced those fears. No sooner had the jury foreman uttered the word "guilty" than tobacco stocks started to head down.

So Wall Street was surprised in July when Edell started issuing what some interpreted as pessimistic forecasts for liability suits.

"Edell said that the way things are shaping up, he didn't feel there would be any material suits against the industry," says Joseph Frazzano, a tobacco analyst at Oppenheimer & Company who invited the lawyer to speak at a seminar for his firm's institutional clients in mid-July. "If the archenemy says that we really don't have much to worry about. . . ."

Edell's firm, Budd Larner Gross Picillo Rosenbaum Greenberg & Sade, has dropped two of the eight tobacco-liability cases it was handling. And Edell says that even the Cipollone case, which was appealed by Liggett, is in question. Antonio Cipollone, Rose's ailing, 63-year-old husband and a key witness in the four-year ordeal, may not be willing to go on. "If push comes to shove, I think he'd do it. But he really doesn't want to," says Edell.


THE GOOD NEWS FOR CIGARETTE-MAKERS

Rose Cipollone.

Source: *Tobacco Products Litigation Reporter.*

The lawyer's comments went a ways toward curing the ills of the tobacco companies' stocks. Soon after Edell's Oppenheimer seminar—and another one given at Sanford Bernstein & Company—shares of cigarette companies began to improve.

In fact, people on Wall Street were still talking about Edell's comments last month when Philip Morris and RJR Nabisco, two industry giants, got themselves involved in multi-billion-dollar takeover battles. In assessing the potential litigation risks involved in RJR's proposed leveraged buy-out and Philip Morris's acquisition of Kraft, many experts have dismissed product liability as a factor—citing Edell's pessimism.

About 100 suits are pending against tobacco companies, according to the *Tobacco Industry Litigation Reporter*, published in Edgemont, Pennsylvania. But most of the suits are in a holding pattern, and the number of new cases is dwindling (see chart), due to a 1986 ruling by the United States Court of Appeals. The court ruled that for damage done after 1966, claims were valid only if it could be proved that a company had inadequately warned consumers. Eleven lawsuits have been dropped since the Cipollone decision and only one new one filed.

A big problem with the suits is their expense. Edell estimates that the eight suits he was handling have cost his firm $2 million. The $400,000 from the Cipollone judgment will probably be split between Edell's firm and Antonio Cipollone. But Edell says that his firm could, if it wanted, take the whole thing to defray costs. "The size of the verdict—$400,000—is not chicken feed. But it's not the $20-million verdict people thought we'd get," he says.

Does Edell really believe—as Wall Street thinks he does—that tobacco suits are a lost cause? Yes and no.

"We're going to see a big verdict [someday], but it's a question of keeping at it," Edell says. "The problem is whether people will hang in there long enough."

Edell says lawyers haven't really been doing that badly against tobacco companies in the wave of litigation that began in the eighties. After all, tobacco companies have been "defending themselves for 30-some-odd years."

"I'm not so pessimistic," Edell concludes. Did you hear that, Wall Street?

THE REPUBLICAN CURSE?

ALL RIGHT, BUSH WINS THE ELECTION. What can be expected from the stock market? If history is any measure, prices should improve for a day, a week, or even a month. But over the long term, the market will probably not do as well as it would had Democrat Michael Dukakis got the nod.

Yale Hirsch, editor of *Stock Traders Almanac*, says that since 1900, equity prices have risen the day after a Republican presidential victory nine out of

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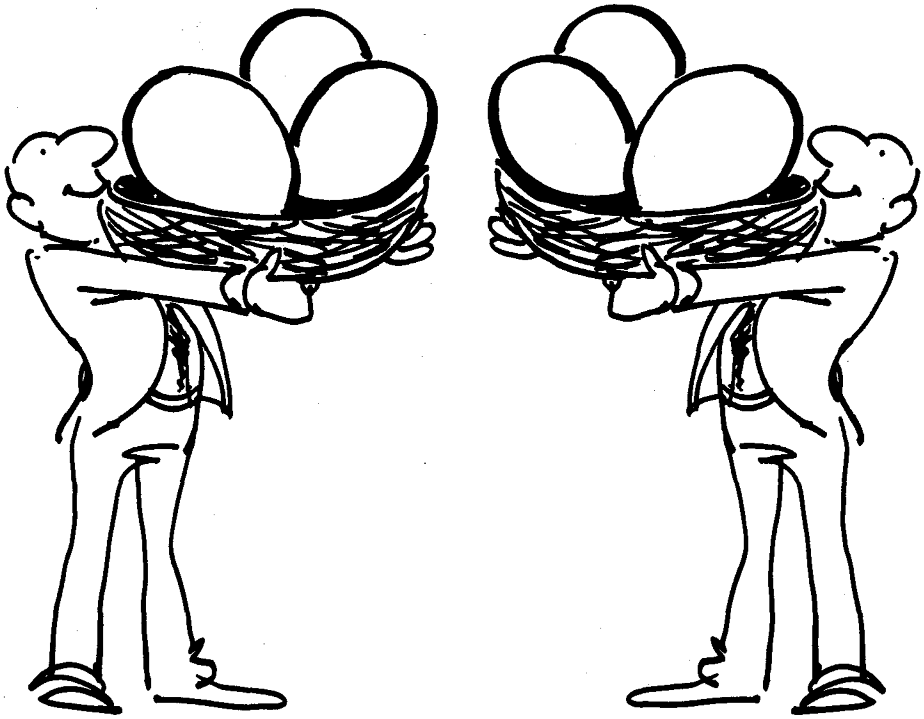

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twelve times, for a gain of 0.96 percent.

Prices improved the day after a Democratic win only three times out of ten, resulting in a combined 0.77 percent loss.

The score for the week after the election? Republican victories produced 1.88 percent gains; Democratic, losses of 0.62 percent. And after a month? Republican wins helped the market climb 2.07 percent; Democratic victories caused losses of 2.06 percent.

But here's the irony: The total improvement for the market in the 48 years the Republicans have held the presidency since 1900 has been 264 percent, compared to a 402.9 percent increase during the Democrats' 40 years, says Hirsch.

"Despite Wall Street's preference for Republican administrations, it appears that the stock market under the Democrats has done almost twice as well," he says.

Why does the market do better long-term under the Democrats?

Karen Vignare, a political economist for Shearson Lehman Hutton, says Democrats tend to prefer faster economic growth, which aids the stock market.

When Republicans take over from Democrats, they tend to slow the economy down to get back to what they consider more acceptable inflation levels. This usually hurts the market.

Also, the Republicans' numbers over the past 60 years have been skewed by the poor performance of the market during the Hoover administration. The Democrats were helped by the performance of the market as it came out of the Depression.

Whatever the long-term prospects, some experts think the short-term market may behave differently this time around. Since Bush has been the front-runner for months, they believe the market may have celebrated ahead of time.

THE RUNOFF

HOW WRONG CAN ANALYSTS BE? WALL Street observers were guessing that General Motors would earn anywhere from $1 to $2.25 a share in the third quarter. When GM surprised everyone with profits of $2.46 per share, the stock soared. It seems analysts had underestimated the favorable effects of cost cutting and price increases. . . . The Pritzker family is said to be getting so annoyed that Ramada, Inc., won't take its bid seriously, it is considering a hostile move against the Arizona hotel/casino chain. It would be the Pritzkers' first unfriendly bid. . . . Chief executive officers for American companies are the highest paid in the world, followed by the Swiss, Japanese, and Germans, says Towers Perrin, a management-consulting firm. . . . Incidentally, *Personnel Journal* says workers think titles are important, by a 94 to 6 percent landslide.

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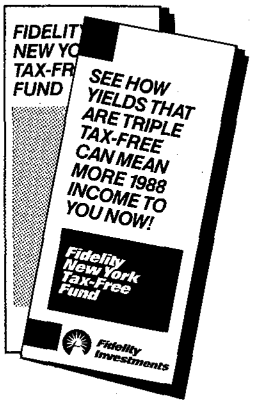
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FAST TRACK

EDITED BY DANIEL SHAW

MODERN TIMES

Read ’n’ Sniff

SCENT STRIPS HAVE MADE magazines smell like Calvin Klein’s Eternity and Elizabeth Taylor’s Passion. But now *Sassy* Magazine will smell just like . . . Sassy.

Sassy, the controversial teenage magazine, recently announced it will launch Sassy perfume, which editor Jane Pratt says is “sort of floral but with citrus overtones.”

Annette Green, executive director of the nonprofit Fragrance Foundation, says licensing a magazine’s name could be as profitable for publishers as it has been for stores like Tiffany and Bijan.

A *Forbes* cologne (which would be “spicy” or “woodsy”) could be a successful business venture, says Green, if men thought it would connote “success.”

“A fragrance? *Forbes*?” says Malcolm Forbes. “It’s a smelly idea, and we aren’t going to have one.” But other editors like the idea.

Woman’s Day editor Ellen Levine would want a Woman’s Day fragrance to reflect the magazine’s emphasis on family. She’d “bottle the smell of babies’ necks before they’re a year old,” she says, because “that’s the best smell in the whole world.”

HG ’s editor, Nancy Novogrod, thinks an HG perfume would be “kind of woodsy, a little piquant, like something I used to buy at Caswell-Massey.”

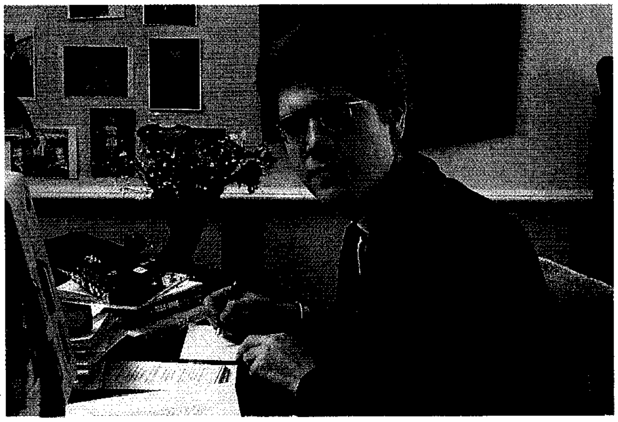
Helen Gurley Brown, who’s been “lucky enough to have lots of things in *Cosmo* that I’ve wanted,” says a Cosmo perfume would smell like her favorite flower, gardenia.

“Esquire No.5,” says Lee Eisenberg, editor of *Esquire,* “would smell very faintly of equal parts of chewing tobacco, an evergreen forest, new-car upholstery, and salt air.” MEREDITH BERKMAN

BRIEF LIVES

THE BOOKS OF LUKE

BEST-SELLING HISTORIAN ARTHUR Schlesinger Jr.’s latest book, *JFK Remembered,* has a first printing just shy of 500 books. The 52-page memoir of the Kennedy presidency, commemorating the twenty-fifth anniversary of Camelot’s tragic end, is being published by Thornwillow Press, which is issuing a limited edition of 365 hardbound copies (at $80) and 60 leather-covered books (at $250) available only at Rizzoli. Why would Schlesinger accept an unprofitable deal like this one?



Luke Ives Pontifell in his dorm room at Harvard.

“Because he’s never had his work treated this way before,” suggests Luke Ives Pontifell, Thornwillow’s 20-year-old founder.

Pontifell is certainly pampering Schlesinger’s prose. He designs the text, which is set in California. Then Pontifell, a Harvard junior, feeds French mold-made paper into his Vandercook press—“the height of technology in the forties”—one sheet at a time so that the individual leaves are pushed against the metal type. The less expensive editions are bound by a man in Florida, New York, who uses cloth and Canadian paper; the others are sheathed in Moroccan goatskin and come in velvet-lined boxes stamped in genuine gold leaf.

Both of Pontifell’s previous publishing ventures were similarly executed. A native New Yorker, he began printing near his family’s summer home in West Stockbridge, Massachusetts, while he was still a student at the Collegiate School. His first book was *Hello Sun,* a children’s story by Barbara England. The 100-copy edition was sold at a shop in the Berkshires and at Eeyore’s on the Upper West Side. He also printed 300 copies of *An August to Remember,* an essay on Hiroshima by family friend William L. Shirer. “He saw the children’s book and said, ‘Next thing you know, you’ll be printing something of mine,’ ” Pontifell recalls.

Pontifell, who lives in a suite in Harvard’s slightly stuffy Eliot House, wears neckties every day. (“We had to wear them in high school,” he explains.) But his artistic alter ego plays the accordion and the harpsichord, composes music, and writes poetry.

He’d like his next book to celebrate the twentieth anniversary of the first moon walk and has asked Tom Wolfe to write it. But he certainly won’t be able to offer Wolfe the kind of advance the writer is accustomed to. So far, Pontifell has earned no money from Thornwillow. “If I were doing this to make money,” he says, “I’d be working at Merrill Lynch.” ELIZABETH WURTZEL

Photograph by Richard Sobol. Illustrations: left, Karen Caldicott; top, Gary Hallgren.

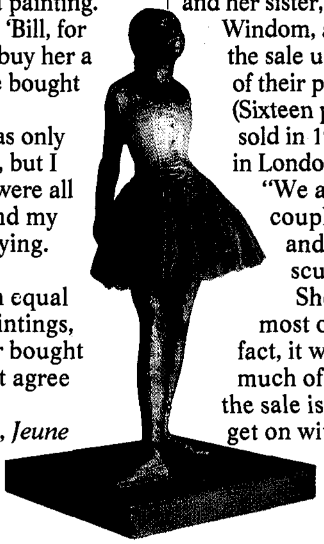
ART BEAT

NOW YOU SEE THEM...

“Claudette Colbert was responsible for getting my father to buy the first painting,” remembers Judy Shepherd. “He was collecting first-edition books, but my mother really wanted a painting. Claudette said, ‘Bill, for Heaven's sake, buy her a painting,’ so he bought the Renoir for Christmas. I was only five at the time, but I remember we were all *very* excited and my mother was crying. After that, my parents had an equal passion for paintings, and they never bought one they didn't agree on.”

That Renoir, *Jeune Femme dans un Jardin,* was the first acquisition by William and Edith Mayer Goetz, who during the forties and fifties built one of Hollywood's first—and finest—collections of Impressionist and modern paintings. Next Monday, 27 of those paintings will be auctioned at Christie's (“Best Bids,” page 86). Not shown to the public since 1959, the Goetz collection includes major works by Picasso, Degas, and Monet. Shepherd and her sister, Barbara Windom, are overseeing the sale under the terms of their parents' trust. (Sixteen paintings were sold in 1970 at Sotheby's in London.)

“We are keeping a couple of paintings and small sculptures,” says Shepherd, “but most of it will go. In fact, it will be very much of a relief when the sale is over and I can get on with my life.”


The Degas dancer.

The Goetzes were a “royal,” second-generation Hollywood couple: Edith Mayer Goetz was a daughter of Louis B. Mayer's, and William Goetz produced such movies as *The Song of Bernadette, The Glenn Miller Story,* and *Sayonara.* Their Holmby Hills estate, now on the market for $12 million, provided the backdrop for their legendary parties and paintings.

Picasso
pour Bill
William Goetz with Picasso, and with his daughters.

The collection lined the walls of the living room (where three paintings hung on a panel that slid up to uncover the projection room), dining room, and library. Some of the paintings have been refurbished for the sale.

“The Goetzes and their friends smoked heavily, which stained the paintings,” says Christopher Burge, the spry English president of Christie's in America. “The Sisley had yellow clouds, and the Blue Period Picasso was for a long time a ‘Green Period.’ Now the colors are much brighter.”

In the area between the living room and library stood an early cast of the famous Degas bronze of a 14-year-old ballet dancer with jutting chin and hands clasped behind her back. “To me, as a child, she was wonderful,” says Shepherd. “We used to touch her a lot—until my parents put a cover over her.” The sculpture, which sports its original fabric hair ribbon and knickers, is expected to sell for at least $9 million; a similar cast belonging to Belle Linsky recently sold for $10.2 million.

The dancer is one of the few pieces not included in the Goetz road show—the unprecedented tour that took the 27 paintings to Los Angeles, Tokyo, Zurich, and London before arriving in New York, where the collection is on view from November 10 to 14. “The tour has given people around the world a chance to see the paintings themselves, rather than looking at them in a catalogue,” says Shepherd.

“You become attached to a few of the paintings, but not all of them,” she says. “The 1980s are different from the 1940s: We live a different lifestyle today. Paintings like these are a tremendous responsibility. It's time for them to go out into the world.” Alex Prud'homme

High Anxiety

LONDON LETTER

London is finally getting a skyscraper. The new 800-foot tower will be the centerpiece of the huge Canary Wharf development in the city's booming Docklands. Two hundred feet taller than any other London building, it has a pyramidal top that its architect, the American Cesar Pelli, hopes will be a beacon for the world's largest commercial development.

Canary Wharf is being developed by Olympia & York, the Canadian firm responsible for the World Financial Center at Battery Park City, which was also designed by Pelli. The London skyscraper will be clad in stainless steel but otherwise resembles the New York towers.

In a barely disguised slur on today's London, Pelli has been quoted as saying that his design will bring flair and dignity to the skyline. London's other tall buildings—including the pencillike Telecom Tower—are generally anonymous black boxes.

Now it appears that Pelli may have incurred the wrath of Britain's most fearsome architecture critic, Prince Charles. The prince had conspicuously suspended judgment on Canary Wharf until last week, when a long-awaited program was shown on the BBC. He asked Pelli whether the tower *had* to be so high. “In this country,” the prince told Pelli, “things have always been on a more intimate scale.”

The criticism was subtle by royal standards. Still, the prince's words have been the kiss of death to less controversial projects.

Hugh Aldersey-Williams

Photographs: courtesy of Christie's New York.

SOUNDS

BLUE MONDAY

"YOU CAN'T HAVE ANY lower expectations in television than at 12:30 on a Monday morning," says Lorne Michaels, whose latest video laboratory is a taped show called *Sunday Night.*

"That's the way we began with *Saturday Night Live.* Saturday night was the dead time," he recalls. "People weren't in the habit of staying home. We didn't get an audience that was already watching NBC; we brought an audience to it. And I think that this is what will happen with this."

Sunday Night is a variety show that's nine parts music, one part comedy—sort of like *Saturday Night Live* with songs instead of skits. Its hosts are Jools Holland, the keyboard player for the rock group Squeeze, and saxophonist David Sanborn (who's often played on the Letterman show). Broadcast by NBC-owned-and-operated stations, *Sunday Night* is already gaining a following. Who's watching TV at this ungodly hour? "Unemployed people, prisoners, and people who don't have to get up for early-Monday-morning brain surgery," says Sandy Frank, formerly a Letterman writer and now *Sunday Night's* main comedy man.

Michaels, who learned a lesson after his *New Show* flopped in 1984, is in no hurry to have the network take *Sunday Night* over from the O and O's. "With a network show, you get the fast Nielsens. You get them within hours of broadcast, at which point you're trying to alter it when you've already taped eight or nine shows, and you're canceled after the fourth. The fact that John Head [the producer] knew he had thirteen shows going in, and that it wouldn't be judged until later in the season, gave him the freedom to keep experimenting with it."

Jools Holland and David Sanborn.

But Michaels doesn't have to worry. Word of mouth is out. You know a show's hot when it's been on less than a month and its studio audience includes James Taylor and Spike Lee. The show they're watching features Randy Newman, Mark Knopfler, Slim Gaillard, an a cappella group called Take Six, and the house band, directed by Marcus Miller.

The music has people tapping their toes; the comedy hasn't quite found its feet. A skit by comic Kevin Meaney about dinosaur hunting in Manhattan is slower than the glacial age. ("They could have cut that dinosaur skit out and given Take Six two more songs," whispers Lee.) Slim Gaillard gets the most laughs—for a 1946 clip of him scatting, "Dunkin' bagel . . . splash in the coffee, matzo ball, matzo balls-a-rooney. . . ." PHOEBE HOBAN

NIGHTLIFE

The Yellow Rose of NoHo

A FEW YEARS AGO, Jonathan Ressler spent an evening at an après ski cowboy bar in Park City, Utah. "If this place was in New York," he remembers thinking, "I'd be there every night."

Ressler, an ambitious 24-year-old party promoter, will start to hang out every night at just such a place next week, when he opens the Cheyenne Social Club, at 417 Lafayette Street. The Cheyenne isn't one of those theme restaurants, he says, though it will have a cactus garden—what Ressler calls "our Georgia O'Keeffe motif."

The club's specialty will be Jewel Brew, its own fire-brewed, non-pasteurized beer. It will be served in a giant, five-liter wood keg (serving six) instead of a glass pitcher. The brewery, now located in New Jersey, was shipped over in pieces from Germany along with two brew meisters. "Germans," Ressler claims, "brought beer to the old West."

Ressler drinks a Jewel Brew.

The reasonably priced Tex-sans-Mex menu—featuring Colorado-bred lamb, steaks, sausages, and grilled chicken—was created by Andrew Nathan, 24, who's worked at the Four Seasons and Aurora. And the Cheyenne—which will also have live entertainment—won't be exclusive. "We'll seat the 'in' princess of the week next to the local accountant," says Ressler. And all of them will be able to buy a cowboy hat with the club's logo.

"We're young guys, and we want to cater to young people," Ressler says. "But if our mothers aren't comfortable here, we're in a lot of trouble."

ROSINA RUBIN

PRICES

HERE'S WHAT IT COSTS TO BE a football fan these days:

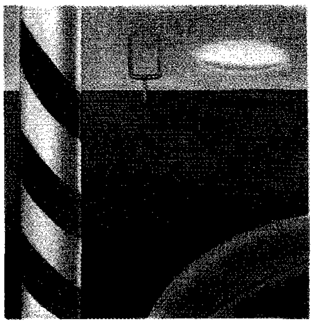
☐ A six-pack of Budweiser at D'Agostino's (1074 Lexington Avenue), $4.59.

☐ A blue hooded Giants sweatshirt at Gerry Cosby Athletic Outfitters (3 Penn Plaza), $55.

☐ A ticket to the November 12 Columbia-Cornell game (Baker Field), $8.

☐ A glass pocket flask with silverplating and a snake sheath at James II Galleries (15 East 57th Street), $645.

☐ A 60-inch Mitsubishi television set at Borger's Audio-Video Sales (132 West 72 Street), $4,399.



Photographs: top, James McGoon/Wheeler Pictures; bottom, Don Hamerman. Illustration by Dave Calver.

Country of Sweden
Absolut Citron is made from citrus fruits and vodka distilled from grain grown in the rich fields of southern Sweden. The distilling and flavoring of vodka is an age-old Swedish tradition dating back more than 400 years. Vodka has been sold under the name Absolut Since 1879.
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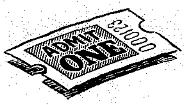
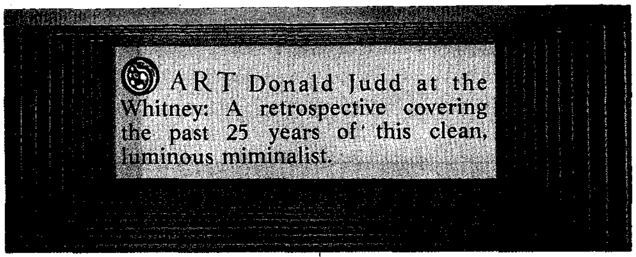
HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



ART

Donald Judd at the Whitney: A retrospective covering the past 25 years of this clean, luminous miminalist.

Arthur Vitols/Helga Studio

TELEVISION

Roseanne: So far, Barr's the only true star of the fall season. (Tuesday at 8:30 P.M., ABC.)

MUSIC

***Carmen:* Placido Domingo sings nary a word. This time, he conducts at the Metropolitan Opera, November 11.**

Anita Baker, *Giving You the Best That I Got:* Indeed, she does (Elektra).

BOOKS

Rock Springs, Richard Ford: Now out in paperback, a master storyteller's hard-boiled, softhearted tales of dreamers and desperadoes. (Vintage Contemporaries; $6.95.)

RICHARD FORD

A Bright Shining Lie, Neil Sheehan: The biography of military maverick Lieutenant Colonel John Paul Vann. (Random House; $24.95.)

DANCE

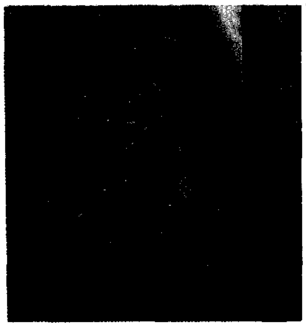
Billy the Kid, Eugene Loring's Western classic, turns 50 this year, and the Joffrey celebrates the occasion at City Center. Glenn Edgerton is Billy on November 8; Jerel Hilding dances the title role on November 11.

THEATER

Eastern Standard: The talk—middle-class values, AIDS, the homeless—is studied, but Richard Greenberg's comic drama is well directed and acted.

CHILDREN

Petting the polar bears at the Central Park Zoo: as close to an Arctic adventure as most city kids will ever get.



Peter Aaron/Esto

MOVIES

***The Good Mother:* Diane Keaton is superb.**

***Everybody's All-American:* An otherwise banal love story, graced by Dennis Quaid's first-rate performance.**

VIDEOS

Biloxi Blues (November 9; $89.99). Matthew Broderick stars.

Little Murders (November 10; $79.99). Based on the Jules Feiffer play.

TASTINGS

BY ALEXIS BESPALOFF

France's Beaujolais Nouveau doesn't arrive until November 17, but Charles Shaw Gamay Beaujolais Nouveau 1988 from the Napa Valley—fresh, fruity, absolutely delightful—is in stores now for around $6 a bottle.

SHOPPING

Hans Appenzeller, the Madison Avenue jeweler who specializes in silver, has now opened a branch in SoHo, at 426 West Broadway, devoted to his own designs.

AMERICAN
Trash

Lawrence Ivy

SCENES

American Trash: On weekend nights, young Upper East Siders form a virtual conga line outside this popular post-collegiate bar, whose "slogo" is "We are . . . we serve . . . American Trash." 1471 First Avenue, near 77th Street.

Lawrence Ivy

Boutique, N.Y.C.

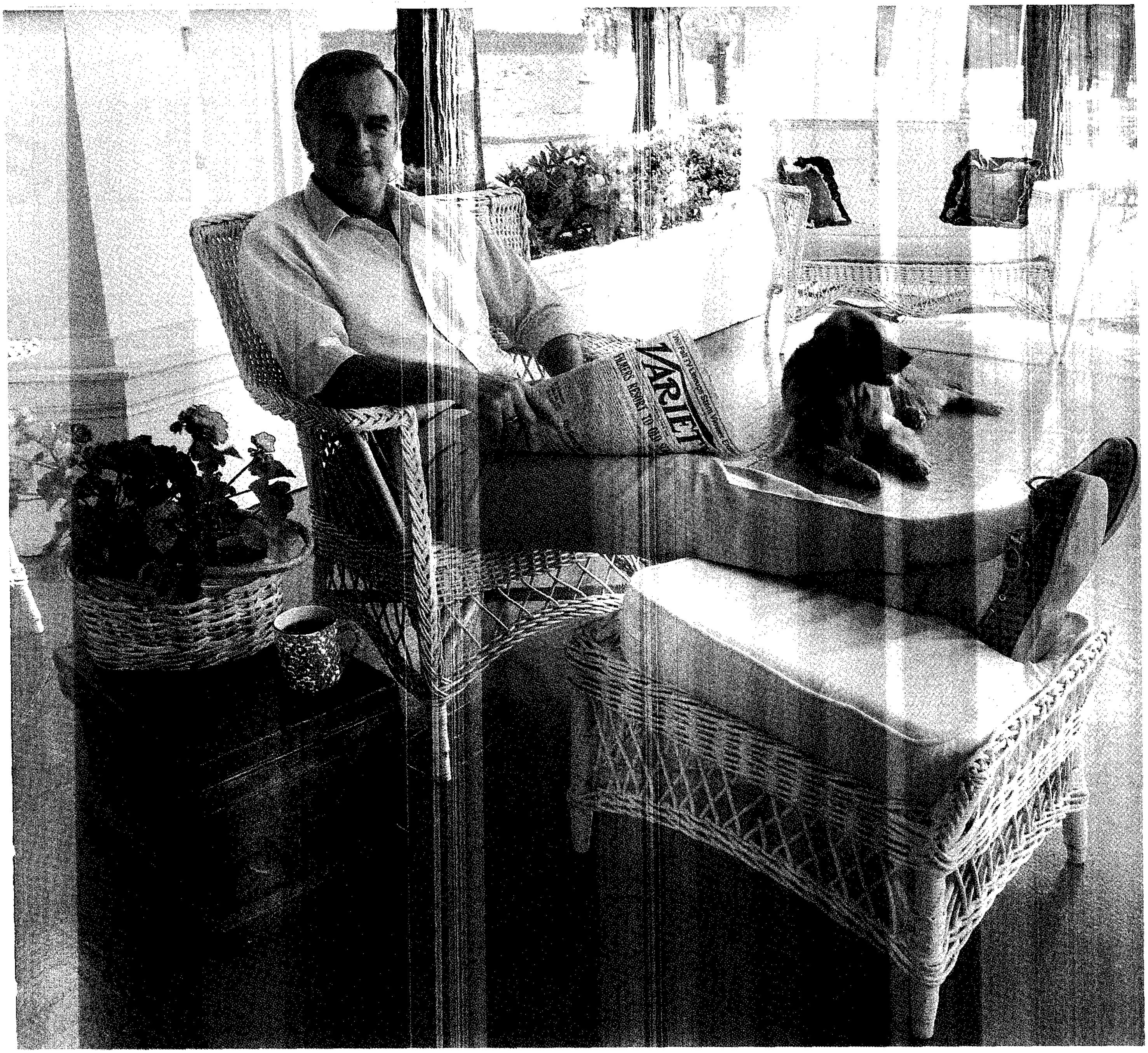
FASHION

Those *faux*-Chanel T-shirts—the ones sold on the street and worn on the beach last summer—are now showing up over ripped jeans and under black leather jackets.

RESTAURANTS

It's been a long time coming, but chef Charles Palmer, formerly of the River Café, has finally opened Aureole, his new restaurant at 35 East 61st Street (319-1660).

Warner Bros.



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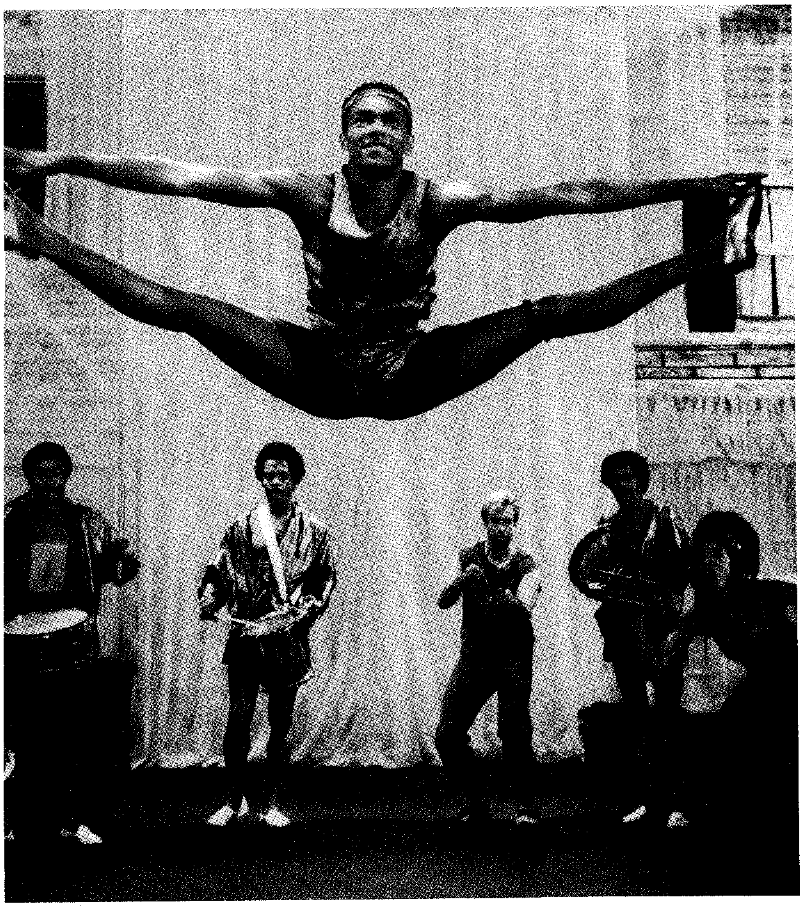
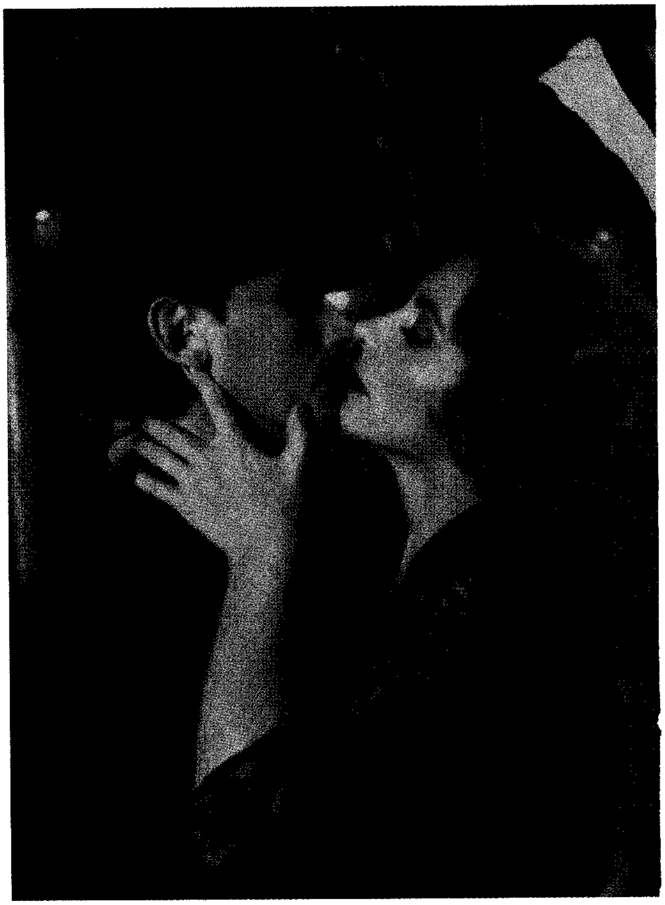
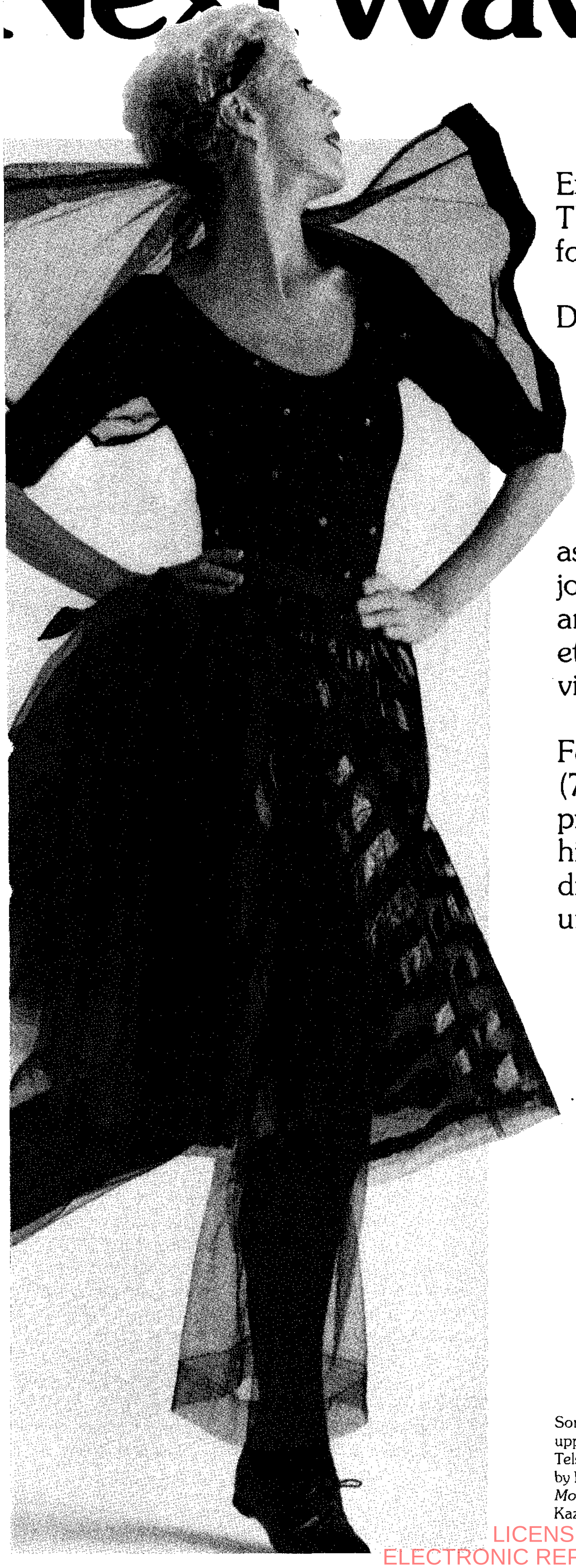




Next Wave® Begins!



They're in the wings. Ready to intrigue you. Excite you. Amuse you. Perhaps even disturb you. These are the outstanding contemporary artists here for the Sixth Annual Next Wave Festival at BAM.

The Festival runs from October 19 through December 17, 1988, at the oldest center for the performing arts in the United States, the Brooklyn Academy of Music.

Here you'll see these most innovative artists in their natural environment — out on a limb. On wings of talent, instinct and discipline, they soar. And from their height, they bring us extravaganzas as broad as the United States itself, as bizarre as the journey of a warrior ant. They bring us their satire and drama, their music and dance. From earthy to ethereal, they jolt us and soothe us and show us their view of our lives.

It's no wonder why we support The Next Wave Festival, or why we urge you to call BAM today at (718) 636-4100 for tickets to all 14 of these programs. The trails artists blaze become the highways we travel. We all benefit from what they discover. And in the process, they give us that highly underrated necessity, grand and glorious fun.

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Some of the scenes and performers from the 1988 NEXT WAVE Festival, pictured clockwise from upper left: Scene from Part I of *The Warrior Ant* written and directed by Lee Breuer with music by Bob Telson, photo by Martha Swope Associates/Linda Alaniz; Teatro del Sur's *Tango Varsoviano,* photo by Philip Arnoult; Valda Setterfield of David Gordon/Pick Up Co., photo by Andrew Eccles; *Michael Moschen in Motion,* photo by Martha Swope Associates/Linda Alaniz; Eiko & Koma, photo by Kazunobu Yanagi.

THE ANNALS OF MANHATTAN CRIME

from 1741 until today

BY PATRICK M. WALL

The ghosts of criminals and victims are all around us. Rioters, poisoners, gang bosses killed by other gang bosses, lovers who killed in passion, robbers who murdered for greed, assassins, bystanders, snipers—all have left their mark on Manhattan. The Strong Arm Squad was born here. A baby-faced cop killer inspired a famous Cagney role. *Looking for Mr. Goodbar* became a parable of the lonely singles life.

I often pass by 149 West 43rd Street, a rather dreary building near Broadway. Years ago, I learned what had happened there one night in July 1912, when it was the Hotel Metropole. Now I cannot walk by the spot without imagining the gambler Herman Rosenthal as he left the hotel early one morning and wandered into a fatal ambush (see number 33, page 46). And when I pass Sparks Steak House, on 46th Street near Third Avenue, I see not only the body of crime boss Paul Castellano (number 85, page 55) but also the mob of thousands that sacked the nearby Provost Marshal's office in 1863, setting off the biggest riot in the nation's history (number 16, page 43).

I practice criminal law, and my fascination with crime is professional rather than morbid. At least, I can make a good argument to that effect. I am also a native New Yorker; I love this city and try to learn all I can about its past. The combination of my vocation and avocation has produced this article. I've selected these particular crimes (which are pinpointed on a map on page 45) because of their notoriety and historical importance—but also to illustrate that human nature (and the crimes it produces) remains remarkably consistent through the ages. Someone else would come up with a different list, certainly, but most of these crimes belong in any accounting of the dark side of the island's heritage.

1. THE "ALEHOUSE PLOT"

1741

By the 1740s, the colony of New York, at Manhattan's southern tip, had 12,000 people, including 2,000 slaves. On February 28, 1741, Robert Hogg's tobacco shop on Broad and South William Streets was burglarized. The investigation led to two slaves, Caesar and Prince, and to Hughson's Alehouse, at 10 West Street, where the money was found buried. Mary Burton, a teenage alehouse servant, soon claimed that slaves at the alehouse had hatched a plot to seize control of Manhattan, kill the white men, and divide the women among themselves. Panic followed. By the time sanity returned some months later, 4 whites and 25 blacks—all probably innocent—had been either hanged or burned at the stake.

2. THE DOCTORS' RIOT

1788

On April 13, a student at New York Hospital joked to a boy that students were dissecting the body of the boy's mother. By an unhappy coincidence, she had recently died; when her grave was checked later that day, her body was missing. Word of the body snatching and of the student's remark spread quickly. A mob entered the hospital and found evidence of recently unearthed bodies. The next day, an angry crowd marched toward Columbia College, between Barclay and Murray Streets, west of Church Street. The mob pushed past a protesting Alexander Hamilton and searched the building. Finding nothing, the rioters headed toward The Fields (now City Hall Park), storming the city jail, where some doctors and students had been sheltered since the day before. The mob demanded the doctors. Governor George Clinton finally ordered troops to open fire on the advancing rioters. Eight were killed and many injured.

3. THE HANGING OF JOHN JOHNSON

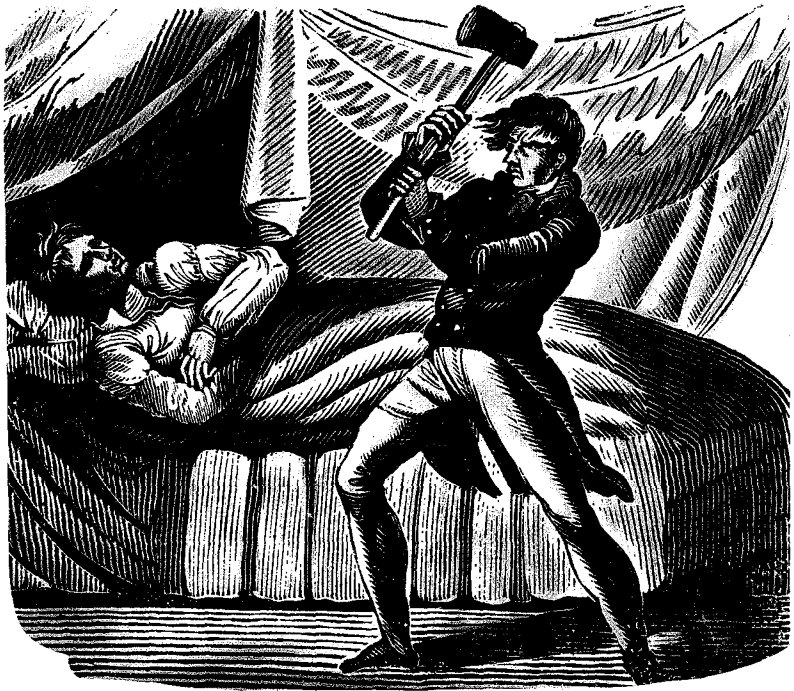
1824

A man named John Johnson learned that a tourist named James Murray was carrying a lot of money. Johnson invited Murray to his home at 65 Front Street, killed him, and abandoned the body nearby. The unidentified body was placed on display in City Hall Park. One of the thousands who passed identified it as Murray's. Johnson, known to have been Murray's host, was soon arrested. His confession and conviction followed. On April 2, about 50,000 people gathered at Second Avenue and 13th Street to witness his hanging.

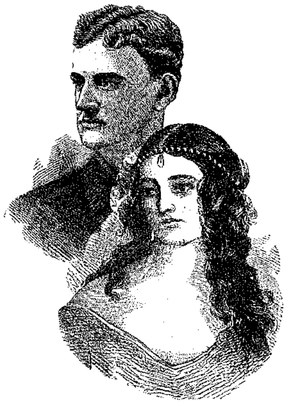
4. THE MURDER OF HELEN JEWETT

1836

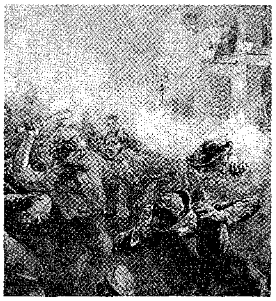
In the mid-1830s, Helen Jewett was Manhattan's most famous prostitute. Called "The Girl in Green" because of the color of her wardrobe, she was in her early twenties. Her many lovers included Richard P. Robinson. Early on Sunday, April 10, Robinson visited Helen at a brothel at 41 Thomas Street, a hatchet hidden under his coat. After he left, Helen's body was found, her head caved in from ax wounds. Robinson was arrested, but the citizenry did not favor his prosecution. Most newspapers argued that he had rid Manhattan of a notorious sinner. The common cry was that "no man should hang for the murder of a whore." Robinson was acquitted by a jury, some of whose members had been bribed and none of whom had heard from a key witness who died of a suspicious poisoning shortly before the trial. Helen Jewett's murder went unpunished.



John Johnson, murdering the tourist James Murray.



Helen Jewett was slain by Richard P. Robinson.



An actors' feud set off the fierce Astor Place Riots.

5. THE FLOUR RIOT

1837

The price of flour had risen to $12 a barrel; bread was scarce, and some of Manhattan's poor were starving. On February 10, a crowd at a meeting in City Hall Park marched on Eli Hart & Company, a wheat-and-flour store on Washington Street. The resulting riot led to several deaths and injuries and to the destruction of much of the store's grain. Virtually nothing was stolen. The price of flour soon increased again.

6. THE MURDER OF MARY ROGERS

1841

Mary Cecilia Rogers, 21, worked at a cigar stand at 319 Broadway and was known as "The Beautiful Cigar Girl." She lived in her mother's boardinghouse at 126 Nassau Street and was engaged to Daniel Payne. On Sunday afternoon, July 25, she told Payne that she was going to visit a relative and asked him to pick her up at six on Jane Street. When he arrived, she was not there. Three days later, her body was found in the Hudson River and some of her clothing nearby on the shore. She had been strangled with a piece of her own petticoat. Some months later, Payne was found dead at the place where Mary's clothing had been found, an empty bottle of laudanum nearby and a note in his pocket reading, "Here I am on the very spot. God forgive me for my misspent life." Her murder was never solved. A year later, Edgar Allan Poe, who had patronized her cigar stand, pub-

Drawings: top, N.Y. Historical Society; center and bottom, Culver Pictures.

lished a story based on her case though set in Paris: "The Mystery of Marie Roget."

7. THE SUICIDE OR ESCAPE OF A CONDEMNED MILLIONAIRE

1842

John C. Colt, the brother of Samuel Colt, the inventor of the revolver, had been sentenced to death for murder and was awaiting execution in the Tombs Prison, bounded by Lafayette, Leonard, Mulberry, and White Streets. Skeptics predicted that no rope would ever stretch such a rich and well-connected neck. On November 18—the date set for his hanging—he was allowed to marry his fiancée, Caroline Henshaw. Later, just before he was to walk to the gallows, a fire broke out, and smoke filled the prison. Several prisoners escaped. When the commotion died down, a body was found in Colt's cell, a knife in its heart. That same day—apparently without a proper identification of the body—officials announced Colt's suicide. The body was buried later that night. It was widely assumed, though never proved, that the body so quickly buried was that of a ringer and that Colt had fled during the planned fire. Years later, rumors held that Colt was living in California with Henshaw, who had disappeared soon after his "suicide."

8. THE ASTOR PLACE RIOTS

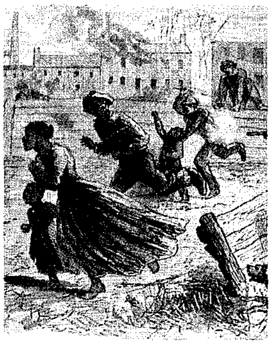
1849

A feud between English actor William Charles Macready and American actor Edwin Forrest ended tragically after the Englishman beat out the American for the role of Macbeth at the Opera House on Astor Place. Macready's first appearance was thwarted by demonstrators who threw things onto the stage. On May 10, Macready tried again, but a crowd of more than 10,000 protesters gathered outside. A few entered the building, bent upon kidnapping him, but were arrested by the police, who escorted Macready, in disguise, to safety. The crowd rioted and troops were called in. When the mob attacked the troops, gunfire broke out. More than 20 rioters died and more than 100 were injured. Peace was not restored for several days. Macready escaped by train to Boston and by boat to England, never to return.

9. THE END OF THE OLD BREWERY

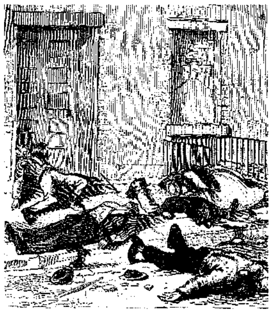
1852

By the middle of the nineteenth century, Manhattan's major hotbed of crime was the Old Brewery, a 50-year-old building located at 59 Cross Street (now Park Street) in the middle of the notorious Five Points area. About 1,000 people lived there in unspeakable squalor. The police estimated that an average of a murder a day was committed in the building. The New York Missionary Society finally bought it and planned to raze it to make room for a mission house. The inhabitants refused to leave. On December 2, police invaded the building and evicted its occupants, including many criminals. The Old Brewery was then demolished. In the process, workers uncovered the bones of many victims of the violence that had ruled the place for more than a decade.



For four days, the Draft Riot brutalized blacks.

RIVAL GANGS LIKE THE DEAD RABBITS AND THE PLUG UGLIES SQUARED OFF IN A BRAWL THAT LEFT EIGHT DEAD.



Bodies in the streets after the Orange Society Parade.

10. THE HONEYMOON GANG'S FALL

1853

A group called the Honeymoon Gang began a reign of terror in the mid-nineteenth century, regularly standing near the intersection of Madison Avenue and 29th Street and robbing passing pedestrians. In 1853, George W. Walling became captain of the police precinct covering the area. He armed his strongest cops with clubs and ordered them to beat Honeymooners on sight without mercy. The Strong Arm Squad was born. The infamous Honeymooners were quickly gone, at least from Walling's precinct.

11. GOOD-BYE TO "THE BUTCHER"

1855

A bar owner named Bill "The Butcher" Poole was one of the Manhattan leaders of the disreputable Know-Nothing Party. On February 24, he entered Stanwix Hall, at Broadway near Prince Street, and confronted a political opponent named John Morrissey and some of Morrissey's friends. A fight erupted, and Poole was fatally shot by a man named Lewis Baker, who fled by boat to the Canary Islands and was captured there by law officers. The Know-Nothings, capitalizing on the killing, arranged an enormous funeral. The procession included an estimated 200,000 people, and Broadway was crowded with "mourners" from Bleecker Street to the ferry landing at the southern tip of Manhattan. Baker was tried three times for the murder; all three trials resulted in hung juries. The prosecution against him was ultimately abandoned.

12. THE BOND STREET MURDER

1857

Late on January 29, bachelor Harvey Burdell, 46, returned to his home at 31 Bond Street. Neighbors saw him enter and heard him shriek the word "murder." Next morning, police found his brutally stabbed and strangled body. Nothing was missing from his room. A boarder in his house, Emma Cunningham, then claimed that she was entitled to Burdell's estate because she had recently married him (he wore a false set of whiskers at the ceremony, she said). She produced a marriage certificate and witnesses who had seen her wed the oddly bearded man. Cynics suspected that under that false beard was the face of John Eckel, who also lived at 31 Bond and was thought to be Emma's lover. She was arrested for murder, but a jury found insufficient evidence and acquitted her. She later served time for fraud after she had passed off another woman's newborn as her own child by Burdell and once again sought Burdell's money.

13. THE POLICE RIOT

1857

In the mid-1850s, the corrupt Fernando Wood was mayor and depended for much of his graft on the equally corrupt Municipal Police. In 1857, the legislature abolished the Municipal Police and created the Metropolitan Police. Wood refused to go along. Captain Walling, originator of the Strong Arm

HAND-TINTING BY CURTICE TAYLOR

Squad, agreed to join the Metropolitans, and on June 16, he led 50 of them to City Hall to arrest Wood. A battle broke out in City Hall and on its nearby grounds. Walling's small force was overwhelmed by 800 Municipals loyal to Wood. More than 50 people were injured. The Seventh Regiment, marching (by chance) nearby, was called into action on behalf of the Metropolitans and surrounded City Hall. Wood surrendered and was arrested. A legal battle over which force had jurisdiction in the city was decided in favor of the Metropolitans.

14. THE GREAT GANG FIGHT

1857

Rivalry among such gangs as the Dead Rabbits, the Plug Uglies, and the Bowery Boys resulted in a gang fight on July 4. Nearly 1,000 gang members joined in a mêlée that began on Bayard Street and spilled over to the Bowery and to nearby Mulberry, Baxter, and Elizabeth Streets. Federal troops finally ended the brawl. Eight gang members died in the fight, and more than 100 were injured.

15. THE BURNING OF THE CRYSTAL PALACE

1858

Built in 1852, the Crystal Palace was one of America's greatest museums. It stood where Bryant Park is now, just west of Manhattan's reservoir. On October 5, an unidentified arsonist put the torch to it, and the palace burned to the ground. More than $2 million in art was lost.

16. THE DRAFT RIOT

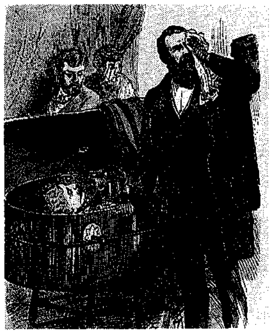
1863

Manhattan's poor bitterly opposed the Conscription Act of 1863, which provided for a draft but also permitted a man to avoid service by paying $300. On the morning of July 13, names of draftees were to be drawn at the United States Provost Marshal's office at Third Avenue and 46th Street. A mob gathered outside and set fire to the building. Thus began a four-day riot unmatched in this country before or since. More than 50,000 rioters fought fewer than 1,000 policemen. When the riot ended on July 16—with troops from the battle of Gettysburg on the way—more than 100 buildings had been burned, estimates of the dead ranged from the hundreds to 2,000, and thousands had been injured. The rioters deemed blacks to be the cause of the Civil War and thus of the hated draft; more than 70 blacks were lynched or otherwise murdered.

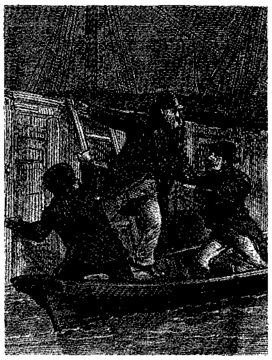
17. THE PARADE KILLINGS

1869

On July 12, the Orange Society held a parade on Eighth Avenue to celebrate the Protestant Irish victory over the Catholic Irish at the Battle of the Boyne. At Eighth Avenue and 24th Street, a sniper fired into the procession from a window. Various regiments at the parade opened fire, and a furious battle erupted. By the time the smell of gun smoke left the air, up to 50 people (including three police officers) lay dead or dying, and hundreds had been wounded.

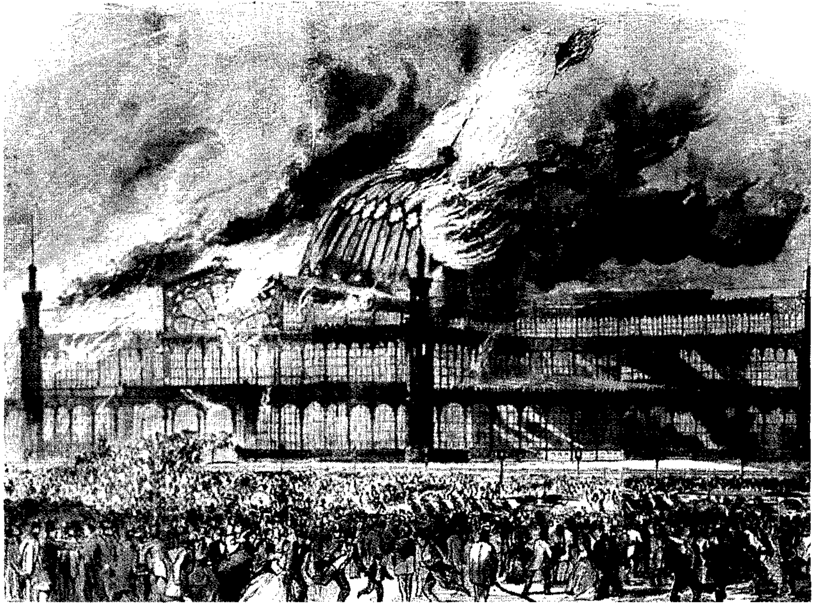


Jay Gould, weeping at the casket of "Big Jim" Fisk.



Boss Tweed, making his escape from Manhattan.

Over $2 million in art was lost with the Crystal Palace.



18. THE KILLING OF "BIG JIM" FISK

1872

James "Big Jim" Fisk, 37, had become rich through financial manipulations and famous for his flamboyance. He had a mistress named Helen Josephine "Josie" Mansfield. Neither was faithful to the other, and she became the lover of Edward S. Stokes, who then tried to use her relationship with Fisk to blackmail the tycoon. Stokes eventually sued Fisk for libel after Fisk said that Stokes and Josie were living together. On January 6, Fisk won the case, and Stokes learned that he would be arrested for blackmail. That evening, Fisk went to the Broadway Central Hotel, on Broadway between Bleecker and West 3rd Streets. While Fisk was walking up a staircase, Stokes shot him fatally in the stomach. One trial ended in a hung jury, and a murder conviction in a second was reversed; Stokes was finally found guilty of manslaughter and sentenced to prison for four years.

19. THE ESCAPE OF BOSS TWEED

1875

Justice finally caught up with Tammany Hall boss William Marcy Tweed in 1873, when he got a year in prison for various crimes. Released in January 1875, he was soon jailed again for failing to post $3 million bail in a civil case. His guards often took him out for a meal—shared by all—at the Tweed home at 647 Madison Avenue, between 59th and 60th Streets. During one of these friendly dinners, at 6:30 on December 4, Tweed escaped. He hid in New Jersey, Florida, and Cuba and then sailed for Spain under an assumed name. Spotted en route, he was captured in Spain and returned to the Ludlow Street jail, where he died on April 12, 1878.

20. THE DEATH OF AN ABORTIONIST

1878

Ann Trow Lohman (alias "Madame Restell") was indicted for abortion-related crimes early in 1878, after almost 40 years as Manhattan's most famous and despised abortionist. On the morning of April 1—the day her trial was to begin—she lay in the bathtub in her mansion on the corner of Fifth Avenue and 52nd Street and slit her throat with a carving knife. She left an estate worth more than $1 million. The next day's New York *Times* stated that she had "made an attractive part of the finest avenue in the City odious by her constant presence."

21. THE GREAT BURGLARY

1878

The Manhattan Savings Institution at Broadway and Bleecker Street was the scene of the nineteenth century's greatest bank theft. Its mastermind was George Leonidas Leslie, a society figure who was also a major thief. On October 27, while the local cop on the beat acted as a lookout, Leslie and his accomplices cracked the safe and walked off with $2,747,000. Many of the thieves were convicted and received long prison terms. Leslie was not among them. It was rumored that he had made a deal and turned in his accomplices.

22. DEATH ON THE BRIDGE

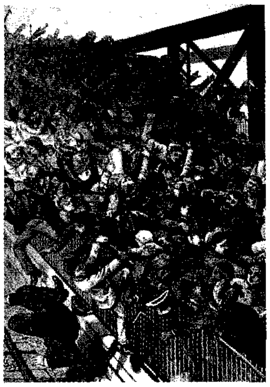
1883

On May 30, within days of the celebrated opening of the Brooklyn Bridge, pickpockets were working the crowd strolling across the city's newest marvel. When some victims shouted, the crowd panicked and ran. Twelve people died in the crush, and many were injured.

23. A MORPHINE MURDER

1891

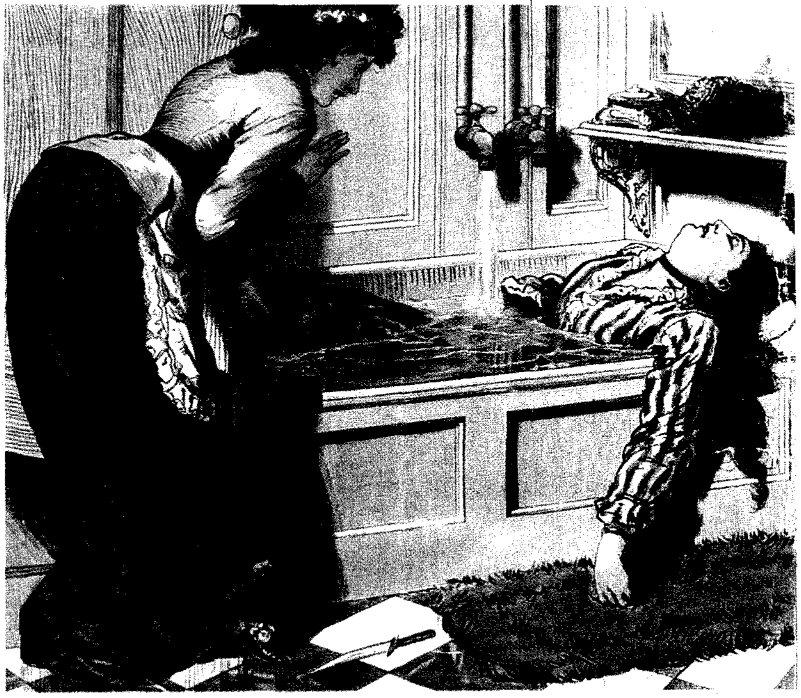
In 1890, nineteen-year-old Helen Potts secretly married medical student Carlyle W. Harris, unaware that Harris was secretly wed to another. Harris soon tired of Helen. He got some quinine pills from a pharmacist and gave them to Helen, who had complained of headaches. In one pill, he had placed a lethal dose of morphine. Helen took the deadly pill on the night of January 31, 1891, in her room at Miss Comstock's Boarding School for Girls, at 32 West 40th Street. She died the next morning. The pupils of her eyes were contracted—a primary symptom of morphine poisoning—but the attending physician granted her family's request that publicity be avoided (she'd had a recent abortion) and said nothing. New York *World* reporter Isaac "Ike" White, however, became interested in the case and soon learned of the secret marriage, the pills, and the contracted pupils. His exposé led to the exhumation of Helen's body; the autopsy showed morphine poisoning. Harris was convicted of her murder and was executed.



A dozen people were killed in the Brooklyn Bridge panic.

Floradora Girl Nan Patterson.

The suicide of the city's most notorious abortionist.



24. THE MURDER OF "OLD SHAKESPEARE"

1891

Late in the nineteenth century, an alcoholic prostitute who haunted the Bowery had earned the nickname "Old Shakespeare," because she often quoted at length from the Bard. On April 23, she took a client to Room 31 of the East River Hotel, on the corner of Catherine and Water Streets. Her body was found there the next morning, so badly mutilated that rumors spread that Jack the Ripper—then at large in London—had come to Manhattan. The resulting publicity pressured the police to find the killer. Ameer Ben Ali, an Algerian who lived across the hall from her, was arrested on the scantiest of circumstantial evidence and was convicted. The unfortunate Ben Ali served eleven years in prison before some concerned citizens proved him innocent. The murder was never solved.

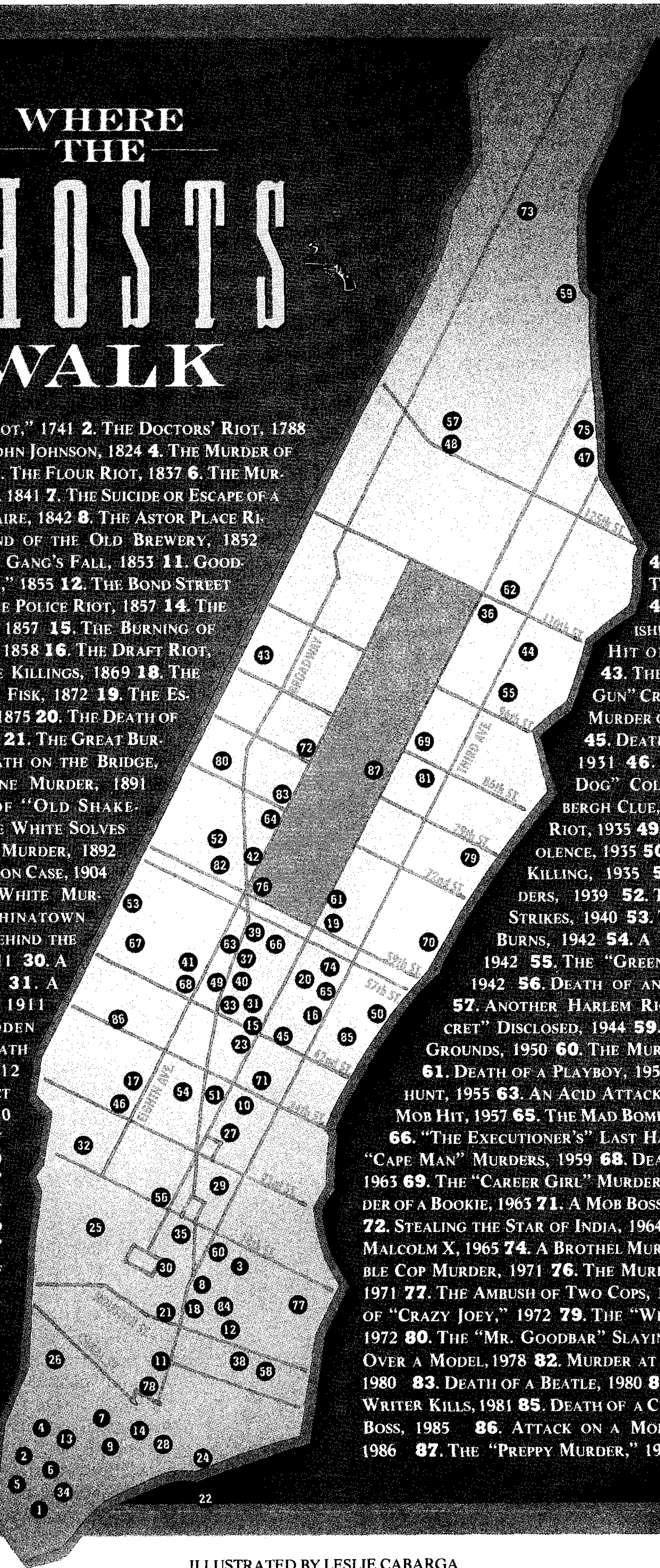
25. IKE WHITE SOLVES ANOTHER MORPHINE MURDER

1892

When prosperous Dr. Robert Buchanan, 32, divorced his attractive wife, Helen, in 1890 and married a 50-year-old brothel keeper named Anna Sutherland, people took notice. The couple made a home at 267 West 11th Street. Within a year or so, Buchanan began talking about "dumping the old hag" around the same time as she was talking about writing him out of her will. In February 1892, after Carlyle Harris had been convicted of the murder of Helen Potts, Buchanan told his drinking companions that Harris had "not understood his business," adding—mysteriously—"Every agent has its reagent." Although she had been in good health, Anna took gravely ill after breakfast on April 21. She died the next day, and attending physicians attributed her death to a cerebral hemorrhage. But *World* reporter Ike White doubted the diagnosis and began his own investigation. He was soon able to persuade the authorities to exhume Anna's body and perform an autopsy. Her body contained a lethal dose of morphine and traces of atropine, a derivative of belladonna. The pupils of Anna's eyes had not been contracted like those of Helen Potts, because belladonna dilates the pupils; the two drugs had canceled each other out. "Every

Drawings from Culver Pictures.

WHERE THE GHOSTS WALK



1. The "Alehouse Plot," 1741 **2**. The Doctors' Riot, 1788 **3**. The Hanging of John Johnson, 1824 **4**. The Murder of Helen Jewett, 1836 **5**. The Flour Riot, 1837 **6**. The Murder of Mary Rogers, 1841 **7**. The Suicide or Escape of a Condemned Millionaire, 1842 **8**. The Astor Place Riots, 1849 **9**. The End of the Old Brewery, 1852 **10**. The Honeymoon Gang's Fall, 1853 **11**. Goodbye to "The Butcher," 1855 **12**. The Bond Street Murder, 1857 **13**. The Police Riot, 1857 **14**. The Great Gang Fight, 1857 **15**. The Burning of the Crystal Palace, 1858 **16**. The Draft Riot, 1863 **17**. The Parade Killings, 1869 **18**. The Killing of "Big Jim" Fisk, 1872 **19**. The Escape of Boss Tweed, 1875 **20**. The Death of an Abortionist, 1878 **21**. The Great Burglary, 1878 **22**. Death on the Bridge, 1883 **23**. A Morphine Murder, 1891 **24**. The Murder of "Old Shakespeare," 1891 **25**. Ike White Solves Another Morphine Murder, 1892 **26**. The Nan Patterson Case, 1904 **27**. The Stanford White Murder, 1906 **28**. A Chinatown Murder, 1909 **29**. Behind the "Sullivan Law," 1911 **30**. A Deadly Fire, 1911 **31**. A Life Behind Bars, 1911 **32**. Owney Madden Strikes, 1912 **33**. Death of a Gambler, 1912 **34**. The Wall Street Bombing, 1920 **35**. The End of Monk Eastman, 1920 **36**. A Hit on "Legs" I, 1924 **37**. A Theater "Orgy," 1926 **38**. A Hit on "Legs" II, 1927 **39**. Death of a Crime Kingpin, 1928

40. The "Hotsy-Totsy" Killings, 1929 **41**. The Great Vanishing Act, 1930 **42**. A Hit on "Legs" III, 1930 **43**. The Capture of "Two-Gun" Crowley, 1931 **44**. The Murder of a Little Boy, 1931 **45**. Death of a Mafia Boss, 1931 **46**. The End of "Mad Dog" Coll, 1932 **47**. A Lindbergh Clue, 1934 **48**. A Harlem Riot, 1935 **49**. A Night of Mob Violence, 1935 **50**. A Beekman Tower Killing, 1935 **51**. "Lepke" Surrenders, 1939 **52**. The "Mad Bomber" Strikes, 1940 **53**. The *S.S. Normandie* Burns, 1942 **54**. A Visit by Saboteurs, 1942 **55**. The "Green Parrot" Murder, 1942 **56**. Death of an Anti-Fascist, 1943 **57**. Another Harlem Riot, 1943 **58**. A "Secret" Disclosed, 1944 **59**. Death at the Polo Grounds, 1950 **60**. The Murder of a Poet, 1954 **61**. Death of a Playboy, 1955 **62**. A Great Manhunt, 1955 **63**. An Acid Attack, 1956 **64**. A Muffed Mob Hit, 1957 **65**. The Mad Bomber's Last Bomb, 1957 **66**. "The Executioner's" Last Haircut, 1957 **67**. The "Cape Man" Murders, 1959 **68**. Death of a Cop Killer, 1963 **69**. The "Career Girl" Murders, 1963 **70**. The Murder of a Bookie, 1963 **71**. A Mob Boss is "Kidnapped," 1964 **72**. Stealing the Star of India, 1964 **73**. The Murder of Malcolm X, 1965 **74**. A Brothel Murder, 1968 **75**. A Double Cop Murder, 1971 **76**. The Murder of Joe Colombo, 1971 **77**. The Ambush of Two Cops, 1972 **78**. The Killing of "Crazy Joey," 1972 **79**. The "Wrong Men" Murder, 1972 **80**. The "Mr. Goodbar" Slaying, 1973 **81**. Murder Over a Model, 1978 **82**. Murder at the Met, 1980 **83**. Death of a Beatle, 1980 **84**. A Writer Kills, 1981 **85**. Death of a Crime Boss, 1985 **86**. Attack on a Model, 1986 **87**. The "Preppy Murder," 1986

ILLUSTRATED BY LESLIE CABARGA

agent has its reagent," Buchanan had said. He was soon convicted of murder and executed.

26. THE NAN PATTERSON CASE
1904

On the morning of June 4, former Floradora Girl Nan Patterson rode downtown in a hansom cab with her lover, Francis Thomas "Caesar" Young, a well-known gambler. They were heading for a pier from which Young was to embark on a second-honeymoon cruise with his wife, with whom he had recently reconciled over Nan's strong objections. At West Broadway and Franklin Street, a shot rang out from inside the cab, and the driver heard Nan yell, "Why did you do it?" Young was found with a bullet in his chest. Nan claimed he had shot himself, unhappy that their affair was ending. The police were skeptical, since the angle of the bullet's entry was inconsistent with a self-inflicted wound and the gun had been found in Young's pocket. Nan was arrested for murder, but the question of her guilt resulted in two hung juries. The prosecutor concluded that no jury would unanimously believe that such a sweet young thing could commit so brutal a crime. When Nan was released from the Tombs, a crowd of thousands cheered her. She resumed her show-business career but soon faded into obscurity.

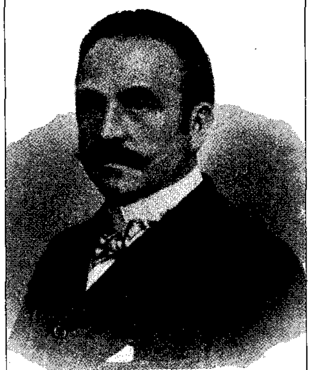
27. THE STANFORD WHITE MURDER
1906

On June 25, Stanford White, the nation's most famous architect, sat at the opening-night performance of *Mam'zelle Champagne,* playing at the roof garden of Madison Square Garden—a building he had designed for the block between Madison and Fourth Avenues and 26th and 27th Streets. Millionaire Harry K. Thaw approached White's table and shot him three times in the face, killing him instantly. After saying, "He deserved it. He ruined my wife," Thaw meekly surrendered. His wife was Evelyn Nesbit, 20, an ex–Floradora Girl who had been White's mistress. Thaw had brought her to the Garden that night so she'd see the killing. He was acquitted of murder by reason of insanity and committed to an asylum.

28. A CHINATOWN MURDER
1909

Early in this century, the undisputed leader of Chinatown was Mock Duck, head of the Hip Sing Tong. In April 1909, during a war between the Hip Sings and the On Leong Tong, a comedian named Ah Hoon began publicly poking fun at Mock Duck. The tong leader's sense of humor quickly ran out, and later in the year, he announced that Ah Hoon would die on December 30. That day, the comedian was well guarded during his stage show and was then taken to his room in a building on Chatham Square. He seemed invulnerable. His only window faced the wall of the building next door. On Leongs guarded his door. But the next morning, he was found dead. Before midnight, a man with a silencer-equipped gun had been lowered down from the roof by rope. Ah Hoon had been shot to death through the window.

THE ANNALS OF MANHATTAN CRIME


Architect Stanford White was shot over a former love.

"Legs" Diamond lived to 35.

Gambler Herman Rosenthal walked into an ambush.

29. BEHIND THE "SULLIVAN LAW"
1911

At 1:45 P.M. on January 23, Fitzhugh Coyle Goldsborough, a mentally unbalanced Harvard graduate, lay in wait for someone—anyone—a few doors from the Princeton Club, at 119 East 21st Street. As author David Graham Phillips was about to enter the club, Goldsborough shot him fatally, then took his own life. Public outrage caused Tammany Hall boss Timothy "Big Tim" Sullivan to obtain passage of strict gun-control legislation, thereafter known as the Sullivan Law.

30. A DEADLY FIRE
1911

On March 25, a fire at the Triangle Shirt Waist Company, at 23 Washington Place, killed 147 employees, most of them young women. Thirteen engagement rings were found in the ruins. Some would-be victims were rescued from the roof by NYU law students who stretched a ladder from the roof of the law school next door. The building's owners, who had permitted exit doors to be locked, were tried for criminally negligent homicide and acquitted. The outcry over the tragedy caused the legislature to pass unprecedented fire-safety laws.

31. A LIFE BEHIND BARS
1911

Shortly after midnight on July 27 in the Hotel Iroquois, at 49 West 44th Street, former bellboy Paul Geidel, 17, robbed and killed William Henry Jackson, 73, a wealthy stockbroker. Geidel confessed, was convicted, and was sentenced to life. An unfortunately commonplace story, perhaps, but Geidel was not released until May 1980. His imprisonment for more than 68 years is believed the longest in U.S. history for a single crime.

32. OWNEY MADDEN STRIKES
1912

By the twenties, Owney "The Killer" Madden had become one of the city's most prominent gangsters. But "success" has to start somewhere. On February 3, Madden, then 20, tracked William Henshaw—with whom he was angry for some reason—to a trolley car at Ninth Avenue and 16th Street and shot him dead. Madden was arrested, but no one seemed willing to testify against him. He was never prosecuted.

33. DEATH OF A GAMBLER
1912

At 2 A.M. on July 16, gambler Herman Rosenthal was shot dead outside the Hotel Metropole, at 149 West 43rd Street. The killers included thugs like Whitey Lewis, Dago Frank, Leftie Louie, and Gyp the Blood. Lieutenant Charles Becker, a cop whom Rosenthal had identified as a "graftee," was suspected of being behind the murder. Three men who claimed to have plotted the killing with Becker were granted immunity from prosecution, and Becker was indicted for murder. After his first conviction was reversed on appeal, a second trial—prosecuted by district attorney Charles S. Whitman—resulted in a conviction that stood

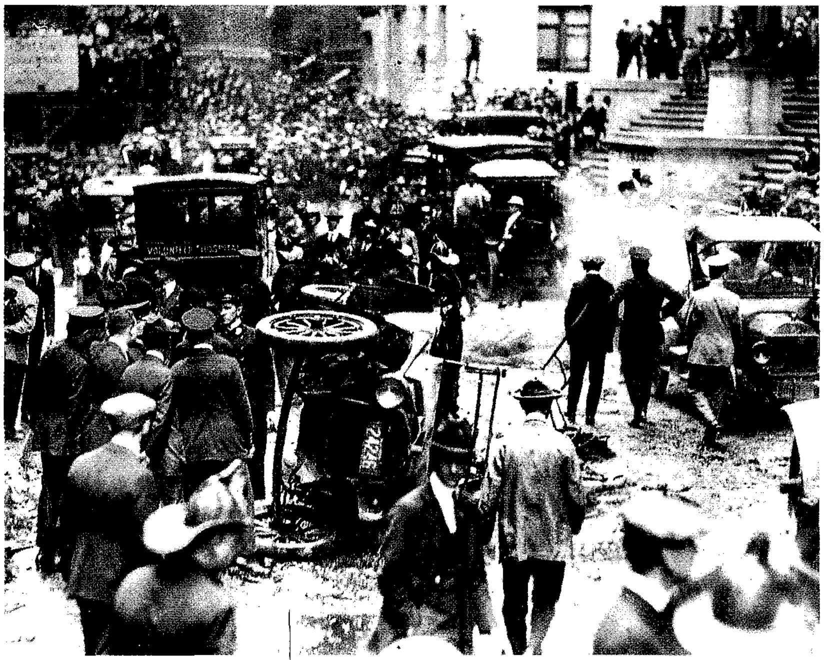
Photographs: top, Culver Pictures; center, AP/Wide World; bottom, UPI/Bettmann New

up. Whitman was later elected governor and, in that role, denied Becker's clemency application. After Becker was executed at Sing Sing on July 30, 1915, his widow attached a plaque to his coffin reading, CHARLES BECKER, MURDERED JULY 30, 1915 BY GOVERNOR WHITMAN. The plaque was removed by the police under orders from the Bronx County district attorney.

34. THE WALL STREET BOMBING

1920

At noon on September 16, a bomb concealed in a horse-drawn wagon exploded just opposite the J. P. Morgan Building, at Wall and Broad Streets. Thirty-eight people died and more than 400 were injured. Anarchists were suspected and a massive investigation followed, but no charges were ever brought.



The noontime bombing on Wall Street was never solved.

35. THE END OF MONK EASTMAN

1920

At the turn of the century, Monk Eastman had been the city's most feared gang leader. But a prison term had cost him his power, and service in the Army in World War I may have cost him his killer instinct. In 1920, he was engaged in a bitter quarrel with competitors (or possibly allies) over the proceeds from illegal liquor sales. Sometime between four and five in the morning of December 26, one of his enemies put five slugs into him just outside the subway entrance on the south side of 14th Street west of Fourth Avenue. He quickly bled to death.

36. A HIT ON "LEGS" I

1924

Jack "Legs" Diamond was a vicious but strangely popular gangster of the twenties. Allied with "Little Augie" Orgen, Diamond began hijacking bootleg-liquor trucks owned by "Big Bill" Dwyer, a partner of Frank Costello's. In October 1924, Legs was driving alone on Fifth Avenue when some of Dwyer's men pulled alongside near 110th Street and opened fire with shotguns. Diamond was seriously wounded, but he drove to nearby Mount Sinai Hospital, where he was treated and recovered.

37. A THEATER "ORGY"

1926

On February 22, Earl Carroll, one of Broadway's most famous producers, threw a party at his theater, at Seventh Avenue near 50th Street, after a performance of *Vanities*. An attractive young lady brightened the festivities early the next morning by bathing nude in a tub of champagne. Prohibition was in effect, and federal authorities subpoenaed Carroll to explain the source of the alcohol. He foolishly swore before a grand jury that no lady had bathed in a tub. He was convicted of perjury. Sentenced to a year in prison, he was released within four months after suffering a breakdown.

38. A HIT ON "LEGS" II

1927

On the night of October 15, Louis "Lepke" Buchalter and Jacob "Gurrah" Shapiro found their rival Little Augie Orgen standing with his bodyguard, Legs Diamond, on the corner of Norfolk and Delancey Streets. They killed Little Augie and left Legs for dead with two bullets in his chest, just under his heart. Taken to Bellevue Hospital, Diamond was reported by the *Times* to be dying. He recovered again.

AFTER THE THIRD ATTEMPT ON HIS LIFE, DIAMOND SAID HE HAD NO IDEA WHO WOULD WANT TO HARM HIM.

Crime chief Arnold Rothstein's reign ended in murder.

39. DEATH OF A CRIME KINGPIN

1928

On November 4, at about 10:45 P.M., Arnold Rothstein, America's richest and most powerful criminal for more than a decade, was shot in Room 349 of the Park Central (now the Omni Park Central), at Seventh Avenue and 55th Street. He managed to stagger down to the 56th Street service entrance before collapsing. He died after refusing to say who shot him. There were rumors, never confirmed, that he was killed because he had reneged on card-game losses of $300,000. An overcoat belonging to one George A. McManus was found in the room. McManus was tried for murder, but the evidence was too weak, and the judge directed an acquittal.

40. THE "HOTSY-TOTSY" KILLINGS

1929

Legs Diamond owned the Hotsy-Totsy Club, a speakeasy on the second floor of 1721 Broadway (between 54th and 55th Streets). At about 3:45 A.M. on July 13, two rough-and-tumble brothers, Peter and William "Red" Cassidy, entered the club and picked a fight (for reasons unknown) with Diamond and one of his henchmen, Charles Entratta. The Cassidys were unarmed, but Diamond and Entratta did not hold out for a fair fight. Red died with five bullets in him, and an "innocent bystander"—an ex-con armed with two loaded guns—was killed by gunfire. Word of the killings soon spread, and thousands gathered outside the club, blocking traffic. Diamond and Entratta fled but were soon indicted for the double killing. They eventually returned, but not until virtually all the known witnesses had either disappeared or been

Photographs by Culver Pictures.

murdered. Neither Diamond nor Entratta was ever convicted of the killings.

41. THE GREAT VANISHING ACT

1930

On August 6, at 9:15 P.M., New York State Supreme Court Justice Joseph Force Crater, 41, said good-bye to friends in front of Billy Haas's Restaurant, at 332 West 45th Street, entered a cab, and headed for oblivion. His disappearance became the most famous in the nation's history. Over the years, there were many supposed sightings of the judge or his body, but his fate remains unknown.

42. A HIT ON "LEGS" III

1930

Just before noon on October 12, Diamond had been relaxing with his lady friend Marion "Kiki" Roberts in Room 829 of the Hotel Monticello, at 35 West 64th Street. Two gunmen entered his room and pumped five bullets into him, including two in his chest and one in his forehead. He was rushed to Polyclinic Hospital, where, as the *Times* reported, he was "expected to die." The district attorney and police commissioner rushed to his bedside, but Diamond said he did not recognize the gunmen and had no idea why anyone would wish him harm. "He's lying about that, of course," said the commissioner. Diamond said he'd survived by taking "two good shots of whiskey." This was the last Manhattan attempt on his life. He was finally killed by two thugs in a boardinghouse at 67 Dove Street in Albany on December 18, 1931.

43. THE CAPTURE OF "TWO-GUN" CROWLEY

1931

On May 7, two days after killing a police officer, Francis "Two-Gun" Crowley was tracked to a small apartment on the top floor of a five-story building at 303 West 90th Street. Crowley was hiding with his girlfriend and another killer. Around 300 police surrounded the building, and 10,000 people watched the greatest siege in Manhattan's history. The cops fired more than 700 rounds. Crowley, who was wounded, fired almost 200 himself before being captured. Crowley was convicted of murder and executed at 20. A 1937 movie, *Angels With Dirty Faces,* starring James Cagney, was based upon his life and death.

44. THE MURDER OF A LITTLE BOY

1931

As part of a bloody feud with Arthur "Dutch Schultz" Flegenheimer, Vincent Coll set out on July 28 to kill Joey Rao, Schultz's policy boss. The attempt failed, and machine-gun fire from a car in front of Rao's Helmar Social Club, at 208 East 107th Street, struck a group of young children, killing five-year-old Michael Vengalli. One of Manhattan's biggest manhunts followed. Coll was caught and hired famed criminal lawyer Samuel S. Leibowitz with ransom money obtained by kidnapping one of Owney Madden's henchmen. Leibowitz won an acquittal, and Coll returned to the streets with the new nickname "Mad Dog" and with bitter enemies—the public, the police, and most of Manhattan's gang leaders.

Judge Crater is still missing.

A PAIR OF NAZI SABOTEURS CHECKED INTO THE GOVERNOR CLINTON HOTEL BUT QUICKLY LOST THEIR NERVE.

Cop killer "Two-Gun" Crowley paid with his life.

45. DEATH OF A MAFIA BOSS

1931

On September 10, crime boss Salvatore Maranzano was in his office at the Grand Central (now the Helmsley) Building, at 230 Park Avenue, awaiting a visit from Lucky Luciano and Vito Genovese. Maranzano had arranged for Mad Dog Coll to kill them there for $50,000, half of which had been paid in advance. The intended victims learned of the plot and hired four men to turn the tables on Maranzano. The four, posing as federal agents, entered the office and murdered Maranzano. On their way out, they passed Coll, who wisely thought it best not to pursue the contract. Luciano was quickly recognized as organized crime's new leader.

46. THE END OF "MAD DOG" COLL

1932

On February 8, the war between Mad Dog Coll and Dutch Schultz ended at the Lincoln Chemist's Drugstore, at 314 West 23rd Street. Coll was in a phone booth there trying to extort money from Owney Madden. Madden kept Coll on the phone while the call was traced. Within minutes, three assassins arrived and Coll was machine-gunned to death. He was 23.

47. A LINDBERGH CLUE

1934

On September 15, Walter Lyle was working at a Warner-Quinlan gas station at 2115 Lexington Avenue, at 127th Street. A man drove in and asked for five gallons of gas, paying with a five-dollar bill. As the man drove off, Lyle noticed that the bill was a gold certificate. Since such currency had been removed from circulation in 1933, Lyle thought the bank might reject it. He wrote on the bill the car's license-plate number—4U13-14. Someone at his bank noticed that the bill's serial number checked out as a number on ransom money paid for the kidnapped baby of Charles Lindbergh. Bruno Richard Hauptmann, the driver of the car, was arrested on Sep-

Photographs: top, Culver Pictures; bottom, AP/Wide World.

tember 19. After one of the nation's most sensational trials, Hauptmann was convicted of murder—a verdict still in doubt by some—and was executed.

48. A HARLEM RIOT

1935

At 4 P.M. on March 18, a young black boy was caught stealing a small item from the S. H. Kress Five and Ten Cent Store at 256 West 125th Street. The boy was scolded by store personnel and allowed to leave. Rumors soon spread, however, that he had been brutally beaten and that a black woman who had protested his treatment had had both her arms broken and had been arrested. A crowd gathered near the store. When a hearse chanced to stop nearby, the crowd assumed the boy had been killed. The crowd—now a mob—destroyed the store. A riot began. Passersby were beaten, police were attacked, stores were looted, and cars were burned. The mayhem lasted into the night. When morning came, the accounting read 1 dead, 11 shot, more than 100 hospitalized, and almost 100 under arrest.

49. A NIGHT OF MOB VIOLENCE

1935

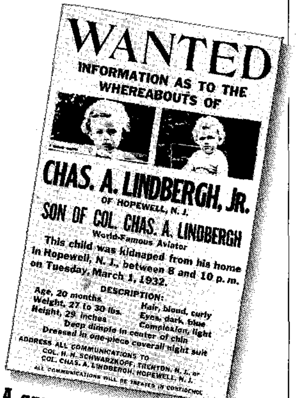
Shortly after midnight on October 23, Marty Krompier, one of Dutch Schultz's lieutenants in the policy racket, was in the Hollywood Barber Shop, in the subway arcade at Broadway and 47th Street. A gunman entered and shot him four times—the culmination of a night of violence that included the shootings in Newark of Schultz and three of his bodyguards. The killings had been ordered by Lucky Luciano and other organized-crime leaders to prevent Schultz from pursuing his plan to kill special prosecutor Thomas E. Dewey. Krompier actually survived; Schultz and his bodyguards were not so fortunate. Luciano had saved Dewey's life, for there was little doubt that Schultz was serious about murdering him.

50. A BEEKMAN TOWER KILLING

1935

At 2 A.M. on November 12, Greta Peltz, 31, shot and killed her lover, Fritz Gebhardt, in his apartment on the twenty-first floor of Beekman Tower, at First Avenue and 49th Street, near Mitchell Place. They'd met the year before on a cruise; she was a divorcée, he a German whose Jewish wife was still in Germany. He rented Greta her own apartment in the Beekman Tower and promised he was about to divorce his wife because of her religion. Later, he reneged. Greta was defended by Samuel S. Leibowitz. Near the end of one of Manhattan's most sensational trials of the thirties, she claimed she had acted in self-defense after Gebhardt tried to force her into an unnatural sex act. Nothing supported this defense except her own word. But Gebhardt (who had been painted by Leibowitz as a pro-Nazi supporter of the master-race theory) was not around to refute it. She was acquitted.

"Mad Dog" Coll was snared by other gangsters.



WANTED

INFORMATION AS TO THE WHEREABOUTS OF

CHAS. A. LINDBERGH, JR.

OF HOPEWELL, N. J.

SON OF COL. CHAS. A. LINDBERGH

World-Famous Aviator

This child was kidnaped from his home in Hopewell, N. J., between 8 and 10 p. m. on Tuesday, March 1, 1932.

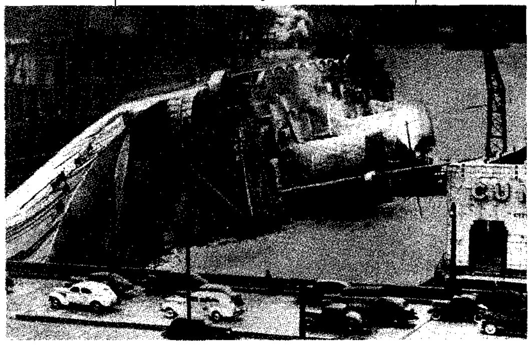
DESCRIPTION:

Age, 20 months
Weight, 27 to 30 lbs.
Height, 29 inches
Hair, blond, curly
Eyes, dark, blue
Complexion, light
Deep dimple in center of chin
Dressed in one-piece coverall night suit

ADDRESS ALL COMMUNICATIONS TO
COL. H. N. SCHWARZKOPF, TRENTON, N. J., or
COL. CHAS. A. LINDBERGH, HOPEWELL, N. J.
ALL COMMUNICATIONS WILL BE TREATED IN CONFIDENCE

A gas-station man helped break the Lindbergh case.

The *S.S. Normandie*, burned on orders of Lucky Luciano.



51. "LEPKE" SURRENDERS

1939

Louis "Lepke" Buchalter, head of Murder, Inc., organized crime's enforcement arm, had been the object of a nationwide manhunt since he jumped bail on federal narcotics charges. His fugitive status was causing the Mob severe problems through increased law-enforcement pressure, so the Mob bosses deceived Lepke into giving himself up. He was told that if he surrendered personally to J. Edgar Hoover, he would be prosecuted solely by federal authorities and not turned over to Manhattan district attorney Thomas E. Dewey, who had far more serious charges to bring. At about 10 P.M. on August 24, Lepke got into a car parked at Fifth Avenue and 28th Street. Seated inside were Hoover and columnist Walter Winchell, present at Lepke's request as a safety measure. His federal conviction later that year was followed by another at Dewey's hand, and new evidence resulted in his conviction for a 1936 Brooklyn murder. He was executed in March 1944.

52. THE "MAD BOMBER" STRIKES

1940

On November 18, a bomb was found in a Con Edison building at 170 West 64th Street. It was removed and disarmed. No one was hurt. And no one knew that it had been planted there by a man who would later become known as the "Mad Bomber" and would terrorize the city for years.

53. THE *S.S. NORMANDIE* BURNS

1942

On the afternoon of February 11, Mafia soldiers set fire to the *S.S. Normandie*, a French luxury liner being converted to a troop transport, at Pier 88 on the Hudson River at West 48th Street. One man was killed and at least 128 were injured. The arson had been ordered by the imprisoned Lucky Luciano, who reasoned that the government would think foreign agents were responsible and would seek the Mafia's help in protecting the waterfront. Luciano was correct. The government worked out a deal. Luciano was transferred from Dannemora (near the Canadian border) to a more comfortable prison and was eventually deported to Italy after serving 10 years of a 50-year sentence.

54. A VISIT BY SABOTEURS

1942

On the afternoon of June 13, Georg Dasch and Ernest Burger checked into the Governor Clinton Hotel, at Seventh Avenue and 31st Street, across the street from Penn Station. They had been put ashore on a Long Island beach by a German U-boat shortly after midnight and had traveled to Manhattan with plans to sabotage plants and bridges. Within a day, they lost heart for their venture and made arrangements to turn themselves in and aid in the capture of two colleagues in New York and four who had landed in Florida. All eight were quickly captured. A secret trial was held in Washington, and all

Photographs: top and bottom, AP/Wide World; center, Culver Pictures.

were convicted and sentenced to death. President Roosevelt reduced the sentence of the two informants, but the other six were electrocuted on August 8. In 1948, Dasch and Burger were freed and deported to Germany.

55. THE "GREEN PARROT" MURDER

1942

On July 12, a gunman entered the Green Parrot Restaurant, at 1806 Third Avenue, near 100th Street, and shot owner Max Geller to death while the bird for which the restaurant was named seemed to screech, "Robber, robber, robber." None of the restaurant's patrons could (or would) identify the killer, and the police had no clues. When one of the detectives learned, however, that the parrot had been trained to recognize regular patrons and call them by name, he had a hunch that the parrot had actually screeched "Robert, Robert, Robert." Suspicion focused on a man named Robert Butler, 28, who had left Manhattan shortly after the shooting. He was traced to Maryland and arrested. He confessed, admitting he had shot Geller in a drunken rage after being refused a drink. He was sentenced to fifteen years.

56. DEATH OF AN ANTI-FASCIST

1943

Il Martello was a strongly anti-Fascist and anti-Communist New York–based Italian newspaper, and its editor, Carlo Tresca, was a longtime enemy of Benito Mussolini. Vito Genovese—an American mobster living in Italy to avoid American justice—became friendly with *Il Duce* and offered to have Tresca killed. Mussolini accepted. Genovese put out a long-distance contract on Tresca, and it was assigned to a young Brooklyn thug named Carmine Galante (later to become a Mob leader in his own right). On January 11, at about 9:40 P.M., Tresca left *Il Martello's* office at 96 Fifth Avenue, at 15th Street, walked across the street, and was shot dead by Galante. Witnesses did not see the killer's face but noted his car's license number—IC 9272. A few hours before, Galante's parole officer had noted that same number on a car Galante drove off in after a visit. Galante denied everything, and there was nothing else at the time to connect him with the murder.

57. ANOTHER HARLEM RIOT

1943

At about 7:30 P.M. on August 1, a white policeman arrested a black woman in the Hotel Braddock, at 272 West 126th Street. A black soldier intervened, and the officer shot him. Although the soldier's wound was minor, rumors spread that he had been seriously hurt in the presence of his mother. A riot broke out, and before it was quelled, 5 blacks had been killed, 500 injured, and 500 arrested. For a time, sales of liquor were banned from river to river from 100th to 170th Street.

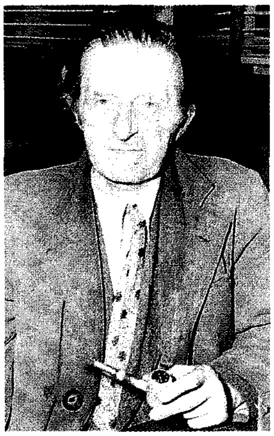
58. A "SECRET" DISCLOSED

1944

In December, at 226 Stanton Street, David Greenglass gave his brother-in-law Julius Rosenberg what was later described as the "sketch of the lens mold" for the atomic bomb. Rosenberg and his wife, Ethel, were convicted of espionage in 1951 and executed in 1953.

THE ANNALS OF MANHATTAN CRIME

Anti-Fascist editor Carlo Tresca died for his beliefs.



The troubled poet Maxwell Bodenheim died in squalor.

Slain financier and playboy Serge Rubinstein.

59. DEATH AT THE POLO GROUNDS

1950

On July 4, Bernard Lawrence Doyle of Fairview, New Jersey, was in his seat in Section 42 of the Polo Grounds, waiting for the start of a Giants-Dodgers doubleheader. From a nearby Edgecomb Avenue rooftop, a fourteen-year-old boy with a .45-caliber pistol fired a shot in the direction of the ballfield. The bullet killed Doyle.

60. THE MURDER OF A POET

1954

Poet Maxwell Bodenheim, 64, was a famous Greenwich Village character. By the early fifties, he was spending his hours in Washington Square Park or in his favorite booth at the San Remo Cafe, on MacDougal Street, and writing a few lines of verse in exchange for enough money to buy drinks of gin. On the evening of February 6, 1954, Bodenheim and his third wife, Ruth, 33, were invited by an acquaintance, Harold Weinberg, to have some drinks in Weinberg's squalid room at a boardinghouse at 97 Third Avenue, just off 13th Street. Early the next morning, February 7, Weinberg stabbed them both to death. Weinberg claimed that he and Bodenheim had fought after the poet awoke from a drunken stupor and found Weinberg and Ruth making love. Ruth, a witness to the killing, was then slain to seal her lips. Weinberg was committed to an asylum.

61. DEATH OF A PLAYBOY

1955

Serge Rubinstein, 46, was a multimillionaire financial genius and playboy who had served time during World War II for draft evasion. His ruthless financial dealings had led to a charge of stock fraud (of which he was acquitted) and created many enemies. In the early morning of January 27, in his five-story mansion at 814 Fifth Avenue, between 62nd and 63rd Streets, someone bound him hand and foot, gagged him with adhesive tape, and strangled him. The clues were few; his enemies were many. Numerous women had keys to his apartment. Who knew how many copies had been made? Hundreds of people were questioned; none was charged. His murder remains unsolved.

62. A GREAT MANHUNT

1955

The city's greatest manhunt and siege in almost a quarter-century ended on the afternoon of February 20 in apartment 14 on the fourth floor of 67–69 East 112th Street. Two days before, August Robles, 44, a suspect in a recent contract killing, had disarmed and fled from three detectives and, an hour later, had shot it out with four other detectives. Virtually every cop in the city had been given Robles's photograph. A tip led police to the 112th Street address, and six officers entered the building while ten others stayed outside to guard against another escape. The six broke in the door of the

Photographs: top and center, UPI/Bettmann News; bottom, AP/Wide World.

apartment and were met by a fusillade of shots. The officers retreated, reinforcements were called, and the siege began. Over the next hour or so, thousands of curious onlookers (including commuters in passing trains on the nearby Park Avenue railroad tracks) saw hundreds of policemen fire almost 300 shots into the apartment. A tear-gas bomb set the apartment ablaze, and Fire Department hoses flooded it. At about 5 P.M., Robles—who had vowed never to be taken alive—was found dead in the apartment with five bullet wounds.

63. AN ACID ATTACK

1956

Around 3 A.M. on April 5, 1956, Victor Riesel, a famous labor columnist, left Lindy's Restaurant, at Broadway and 51st Street. Earlier that night, he'd given a radio broadcast attacking corruption in the International Union of Operating Engineers. Now he walked to his car, parked a few yards west of Broadway on the north side of 51st Street. As he was about to open the car door, a young man stepped from the shadows of the Mark Hellinger Theatre. Thinking the stranger was a panhandler, Riesel reached into his pocket for some money. The man threw acid into Riesel's face, permanently blinding him. Law-enforcement officials theorized that John "Johnny Dio" Dio Guardi had ordered the attack to stop Riesel's investigative reporting on corrupt unions, but the evidence against him was insufficient. It was also believed that a man named Abe Telvi had thrown the acid, but he was slain gangland-style before he could be tried. Telvi's brother Leo and two friends were indicted for conspiracy in connection with the attack on Riesel, and all three were convicted in federal court later that year and sentenced to long prison terms.

64. A MUFFED MOB HIT

1957

By the mid-fifties, Vito Genovese was making a grab for leadership of the Mafia. Frank Costello, still a prestigious underworld figure, was getting in his way. Genovese put a contract out on Costello, and Vincent "The Chin" Gigante got the job. Just before 11 P.M. on May 2, 1957, Costello entered the lobby of his apartment house—the Majestic, at 115 Central Park West and 72nd Street. Gigante approached him from behind and said, "This is for you, Frank." A single bullet grazed Costello's head. Costello agreed to retire on Genovese's promise not to try again to kill him. Gigante was indicted on rather thin evidence and was acquitted when Costello said he couldn't identify his assailant. Despite the "truce" between them, Costello got his revenge. He and some friends set up Genovese on a drug charge. He was convicted and sentenced to fifteen years in prison and died there.

65. THE MAD BOMBER'S LAST BOMB

1957

After planting more than 30 bombs in sixteen years, causing a number of injuries (one serious), the Mad Bomber was finally identified in January 1957 as George Metesky, a Connecticut resident with a grudge against Con Edison, his former employer. On September 9—almost eight months after Metesky's arrest—a bomb he had planted in 1953 was found inside a seat in the Loew's Lexington Theatre, at Lexington Avenue and 51st Street—the site of a 1952 Metesky bombing. With the discovery of this well-concealed device (a prior search had failed to uncover it), the police closed the case.

The "Mad Bomber," George Metesky, behind bars.

THOUGH A YOUNG DRIFTER CONFESSED TO THE "CAREER GIRL" MURDERS, HE WAS EVENTUALLY FOUND TO BE INNOCENT.

66. "THE EXECUTIONER'S" LAST HAIRCUT

1957

Believing he had made peace with Frank Costello, Vito Genovese set out to dispose of another Mob leader. His target was Albert Anastasia, 54, called "The Executioner" because he was believed to have killed more than 30 men. A contract was put out on Anastasia with the Profaci family and was assigned to "Crazy Joey" Gallo and his brothers. At 10:20 A.M. on October 25, Anastasia sat in a barber's chair at the Park Sheraton Hotel barbershop. Two men, their faces covered with scarves, came up behind him and shot him five times, once in the back of the head. Anastasia died instantly. The gunmen fled. Not long afterward, while Crazy Joey was sitting around with four friends, he was heard to joke that the five should be called the "Barbershop Quintet." No one was ever prosecuted for the murder.

67. THE "CAPE MAN" MURDERS

1959

At 12:15 A.M. on August 30, six teenagers sat on a bench in a playground between Ninth and Tenth Avenues and 45th and 46th Streets. A group of youths approached, including Salvador Agron, 16, who was wearing a red-lined cape. The "Cape Man," as he was later called, stabbed two of the teenagers to death and critically wounded a third. He was convicted of murder and sentenced to death. His sentence was later commuted to life by Governor Rockefeller at the request of dis-

Columnist Victor Riesel, blinded in an acid attack.

Photographs by AP/Wide World.

trict attorney Frank Hogan. The Cape Man was paroled in 1979 and died of pneumonia in 1986.

68. DEATH OF A COP KILLER

1963

In the early morning hours of August 28, police gathered outside a room on the twenty-third floor of the Manhattan Hotel, at Eighth Avenue and 44th Street. A man named Frank Falco lay sleeping inside. Two days before, Falco and his buddy Thomas Trantino had brutally murdered two cops in Lodi, New Jersey, after a night of carousing. An anonymous tip had led the police to Falco's room, which they silently entered with a passkey. Although he awoke with a gun pressed to his neck, the police reported that Falco chose to fight. He died with seven bullets in him. Trantino surrendered to the police with a lawyer later that day. He remains a prisoner in New Jersey, now seeking parole.

69. THE "CAREER GIRL" MURDERS

1963

On August 28, in mid-morning, an intruder sadistically murdered Janice Wylie and Emily Hoffert in their third-floor apartment at 57 East 88th Street, between Madison and Park. Eight months later, police in Brooklyn induced a young drifter named George Whitmore Jr. to confess to the killings. After a thorough investigation, however, prosecutors came to doubt Whitmore's guilt. In January 1965, Whitmore was exonerated, and Richard Robles, a drug addict, was charged with the crime and was eventually convicted. One of the prosecutors who cleared Whitmore later claimed that if the case had been a run-of-the-mill murder, without publicity, Whitmore might well have been executed. Robles is now seeking parole.

70. THE MURDER OF A BOOKIE

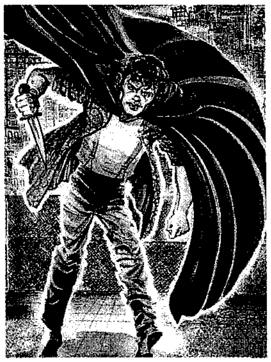
1963

Mark Fein, 32, bet heavily on the Yankees in the World Series. After the Dodgers swept the series, Fein's bookie, Reuben Markowitz, sought payment. Fein invited Markowitz to an apartment at 406 East 63rd Street on the night of October 10. When Markowitz arrived, Fein killed him, hid his body in a trunk, and arranged for a lady friend to have the trunk thrown into the Harlem River. The body surfaced, and an investigation led to Fein's indictment. He was convicted and sentenced to life.

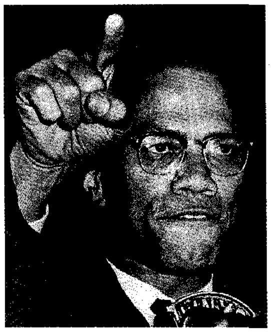
71. A MOB BOSS IS "KIDNAPPED"

1964

A federal grand jury investigating organized crime had issued subpoenas to a number of crime bosses, including Joseph "Joe Bananas" Bonanno. Shortly after midnight on October 21—the day Bonanno was to testify—he and his lawyer were about to enter the lawyer's apartment building at 35 Park Avenue, near 36th Street. Two men approached and dragged Bonanno into a waiting car; a wild shot was fired toward the protesting lawyer. Bonanno was missing for nineteen months; when he reappeared, he claimed he'd been kidnapped by Mob enemies. Few believed him.



The infamous "Cape Man" was a killer at sixteen.



Questions persist about the assassination of Malcolm X.

Albert Anastasia, slain at the Park Sheraton barbershop.

72. STEALING THE STAR OF INDIA

1964

Sometime after 9 P.M. on October 29, three Florida beach bums (including Jack Rolland "Murph the Surf" Murphy), who had perfected their plan by viewing *Topkapi*, broke into the Museum of Natural History, at Central Park West and 81st Street, and stole various gems, including the Star of India—the world's largest star sapphire. They were arrested within two days. Eventually, the jewels were returned and the burglars served short prison sentences.

73. THE MURDER OF MALCOLM X

1965

On February 21, Malcolm X, a charismatic black leader who had broken away from the Black Muslims, began to speak to a crowd in the Audubon Ballroom, at Broadway and 166th Street. Three men approached the stage and shot him dead. The three fled, but one was captured by people in the crowd and had to be rescued by the police. Three men were convicted and received life terms; one admitted guilt and exonerated the others, who have maintained their innocence to this day.

74. A BROTHEL MURDER

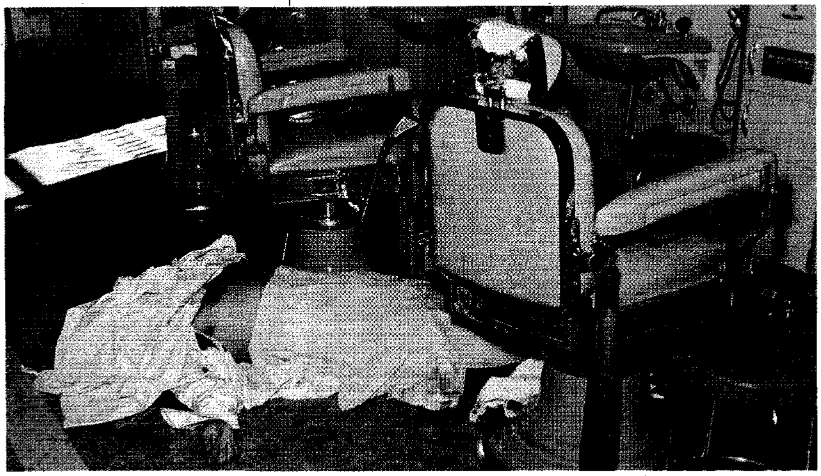
1968

On December 24, shortly after 8:30 P.M., a corrupt cop named William Phillips visited a brothel on the eleventh floor of 157 East 57th Street. He shot and killed a hooker named Sharon Stango along with her pimp, "Jimmy Smith," from whom he had been extorting money. One of Sharon's customers, Charles Gonzales, was there at the time. Phillips shot him, too, but Gonzales survived and gave the police a description of the killer. When Phillips later became a star witness at the Knapp Commission hearings, the detective assigned to the case saw him and made the connection. Phillips was convicted and sentenced to life imprisonment.

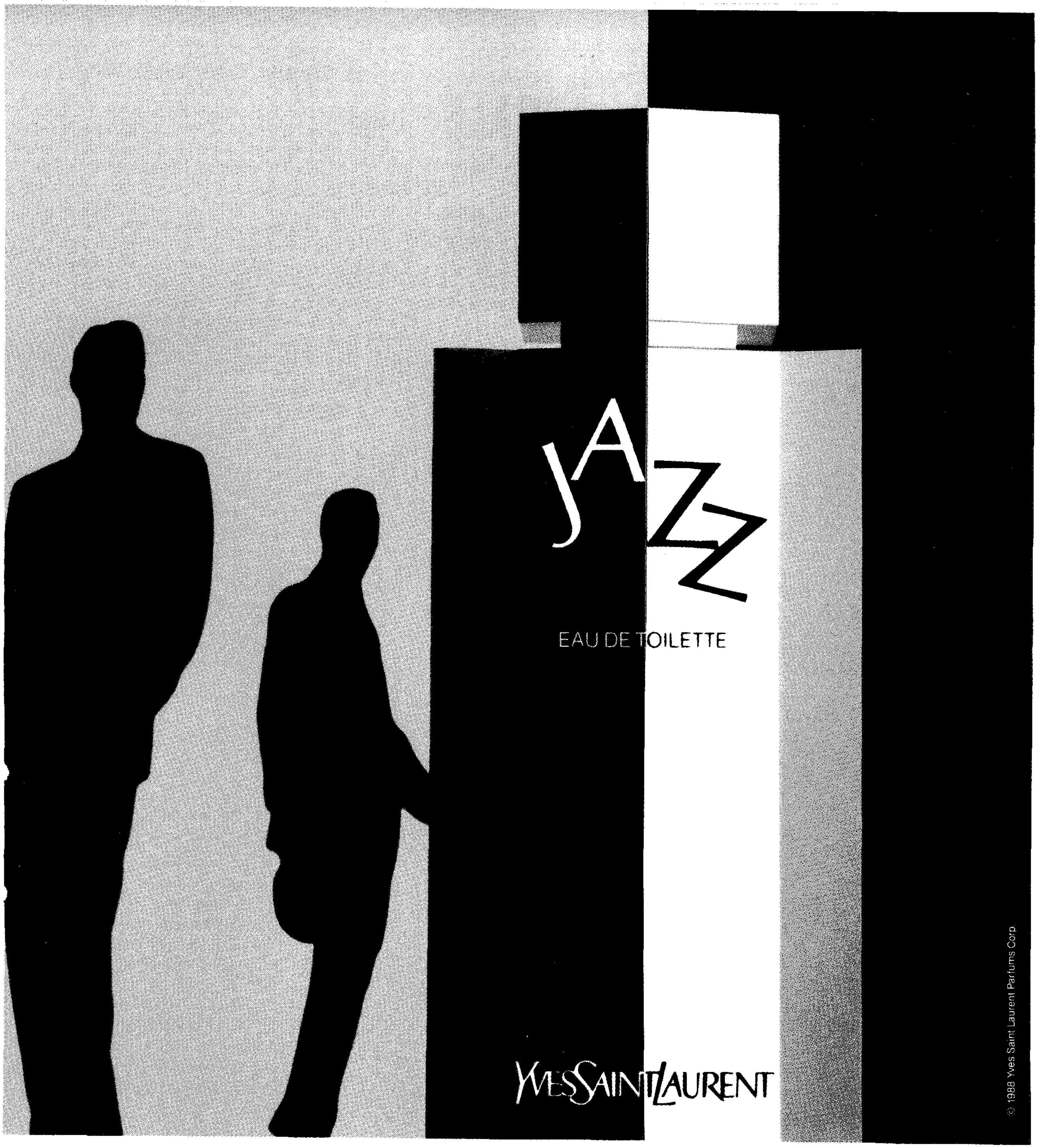
75. A DOUBLE COP MURDER

1971

Shortly after 10 P.M. on May 21, two young policemen, Waverly Jones and Joseph A. Piagentini, were on patrol at the Colonial Park Houses, at 159th Street and the Harlem River Drive. They had just responded to



Photographs: top, AP/Wide World; center and bottom, UPI/Bettmann News.


JAZZ
EAU DE TOILETTE
YVES SAINT LAURENT
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THE NEW FRAGRANCE FOR MEN

YVES SAINT LAURENT

MACY'S

a call and were returning to their patrol car when they were approached from behind and shot dead. Three men were eventually convicted in the killings and sentenced to life in prison.

76. THE MURDER OF JOE COLOMBO

1971

On June 28, around 11:45 A.M., crime boss Joseph Colombo was about to lead an Italian-American civil-rights rally at Columbus Circle. Among thousands of spectators and a heavy police guard, Jerome A. Johnson, 25, wearing a press pass, approached Colombo and shot him in the head. Johnson, who had been hired by Crazy Joey Gallo, was immediately killed by one of Colombo's bodyguards. Colombo lingered, virtually senseless, for seven years before dying. Gallo was not charged but did not escape unpunished (see number 78).

77. THE AMBUSH OF TWO COPS

1972

Two rookie policemen, Gregory Foster and Rocco Laurie, were on foot patrol at the southeast corner of East 11th Street and Avenue B at 10:50 P.M. on January 27. They were ambushed and shot to death by two or three men, who escaped in a waiting car. A supposed member of the Black Liberation Army was tried in 1974 for the killings but was acquitted.

THE ANNALS OF MANHATTAN CRIME

Photograph by Passmore/Sygma.

Jack Henry Abbott lasted only briefly out of prison.

78. THE KILLING OF "CRAZY JOEY"

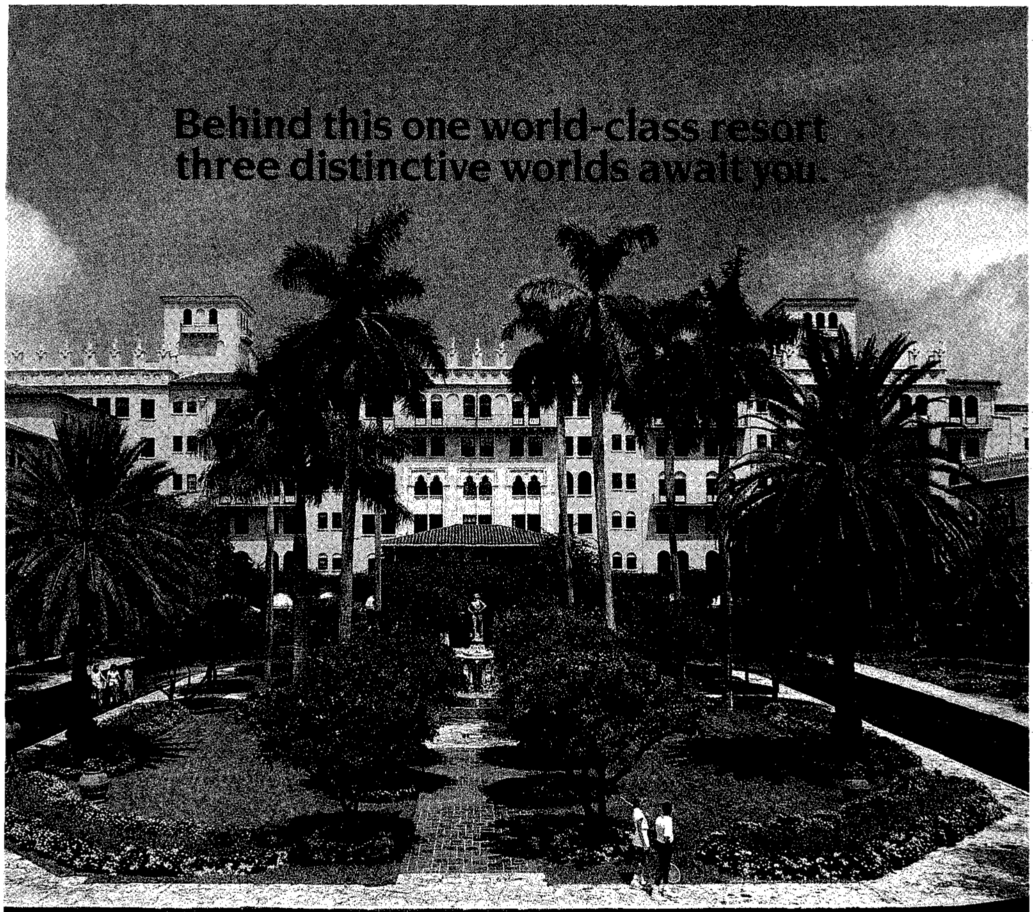
1972

At 5:30 in the morning on April 7, Crazy Joey Gallo was celebrating his forty-third birthday at Umbertos Clam House, at the corner of Mulberry and Hester Streets. His bride, his stepdaughter, his bodyguard, and the bodyguard's date were gathered around. A group of assassins entered the restaurant and shot Gallo three times. The bodyguard and an unknown man returned the fire. The assassins escaped. Gallo staggered outside and died on Hester Street. Within a month, an informant from the Colombo family told police that he and four other family members had done the job, though no one was ever convicted of the killings.

79. THE "WRONG MEN" MURDER

1972

On August 11, at about 9:30 P.M., four members of the Colombo crime family stood at the bar of the Neopolitan Noodle, at 320 East 79th Street. Outside, a killer hired by the Gallo forces—in retaliation for the assassination of Crazy Joey earlier in the year—stalked them. Before the killer could strike, however, the four Colombo associates left the bar, and their places were taken by four businessmen. The killer opened fire, killing two of the innocent men and wounding two. He was never caught—at least not by law-enforcement officers.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80. THE "MR. GOODBAR" SLAYING

1973

Roseann Quinn, a 28-year-old teacher at St. Joseph's School for the Deaf, lived alone in an apartment at 253 West 72nd Street. From time to time, she would drink at a nearby bar, meet a man, and bring him home. Her friends advised her of the danger involved in such casual relationships, but she paid them little mind. Early in the morning of January 2, she asked John Wayne Wilson, whom she had brought home a few hours before, to leave. He refused. They fought and he stabbed her fourteen times, killing her. Wilson was indicted but hanged himself in the Tombs before his trial. The killing became the basis for the novel and movie *Looking for Mr. Goodbar.*

81. MURDER OVER A MODEL

1978

Wealthy horse trainer and playboy Howard "Buddy" Jacobson, 48, lived in and owned a small apartment building at 155 East 84th Street. His girlfriend, Melanie Cain, 23, a beautiful model, also lived in the building. She took a romantic interest in another tenant, John Tupper, 34, and moved in with him. Jacobson got jealous. On the morning of August 6, he killed Tupper in Tupper's apartment and then botched the job of disposing of the body in the Bronx. He was convicted after a sensational trial and was sentenced to life in prison.

82. MURDER AT THE MET

1980

On July 23, Helen Hagnes, a talented violinist, was playing in the Metropolitan Opera House orchestra at a performance of the Berlin Ballet. During an intermission, she was accosted by stagehand Craig Steven Crimmins, 21, who forced her to the roof of the opera house, raped her, bound her, and then threw her, still alive, down an air shaft, killing her. He was convicted and received a life term.

83. DEATH OF A BEATLE

1980

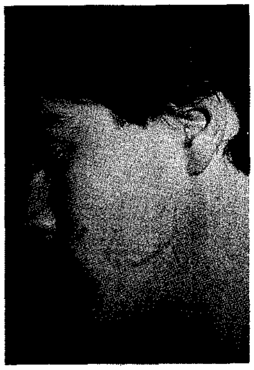
Ex-Beatle John Lennon and his wife, Yoko Ono, having completed a recording session, headed home to the Dakota Apartments, at 1 West 72nd Street, on the night of December 8. As they passed through the entrance, at about 10:45, Mark David Chapman, 25, stepped out of the shadows and shot Lennon four times, killing him. Then he sat and, while waiting for the police to arrive, calmly read J. D. Salinger's *The Catcher in the Rye.* Chapman pleaded guilty and received a life sentence.

84. A WRITER KILLS

1981

Jack Henry Abbott was the best-selling author of *In the Belly of the Beast,* a book about his prison life. His release on parole was encouraged by Norman Mailer and others who were impressed by Abbott's literary talent. In the early morning of July 18, after two months in a halfway house, prior to parole, Abbott was eating with friends at the Binibon, a restaurant at Second Avenue and 5th Street, when he took offense at a remark by a waiter, Richard Adan, 22. After a confrontation, Abbott stabbed Adan to death. He fled but was captured and returned for trial. Convicted of manslaughter, he was sentenced to life in prison.

The body of crime boss Paul Castellano outside Sparks.



Chambers plea bargained while the jury deliberated.

The attackers of model Marla Hanson went for her face.

85. DEATH OF A CRIME BOSS

1985

At 5:26 P.M. on December 16, Mob boss Paul Castellano and his chauffeur/bodyguard Thomas Bilotti got out of the car that Bilotti had just parked on the south side of 46th Street, east of Third Avenue. They were headed for Sparks Steak House, at 210 East 46th. Three men approached, drew guns, and put six bullets in each mobster. The killers ran to Second Avenue, where a waiting car picked them up. Though the killing has been attributed to John Gotti, the crime is officially unsolved.

86. ATTACK ON A MODEL

1986

On the night of June 5, model Marla Hanson had a drink with Steven Roth at Shutters, a bar on the ground floor of the building in which she lived, at 433 West 34th Street, between Ninth and Tenth Avenues. Roth was her former landlord and had vainly hoped to be her lover. They discussed his refusal to return her $850 rent deposit. She agreed to his suggestion that they take a walk outside the bar, where she was grabbed by two men, one of whom slashed her face with a knife. Roth had hired them to attack her. All three were convicted and received maximum prison sentences.

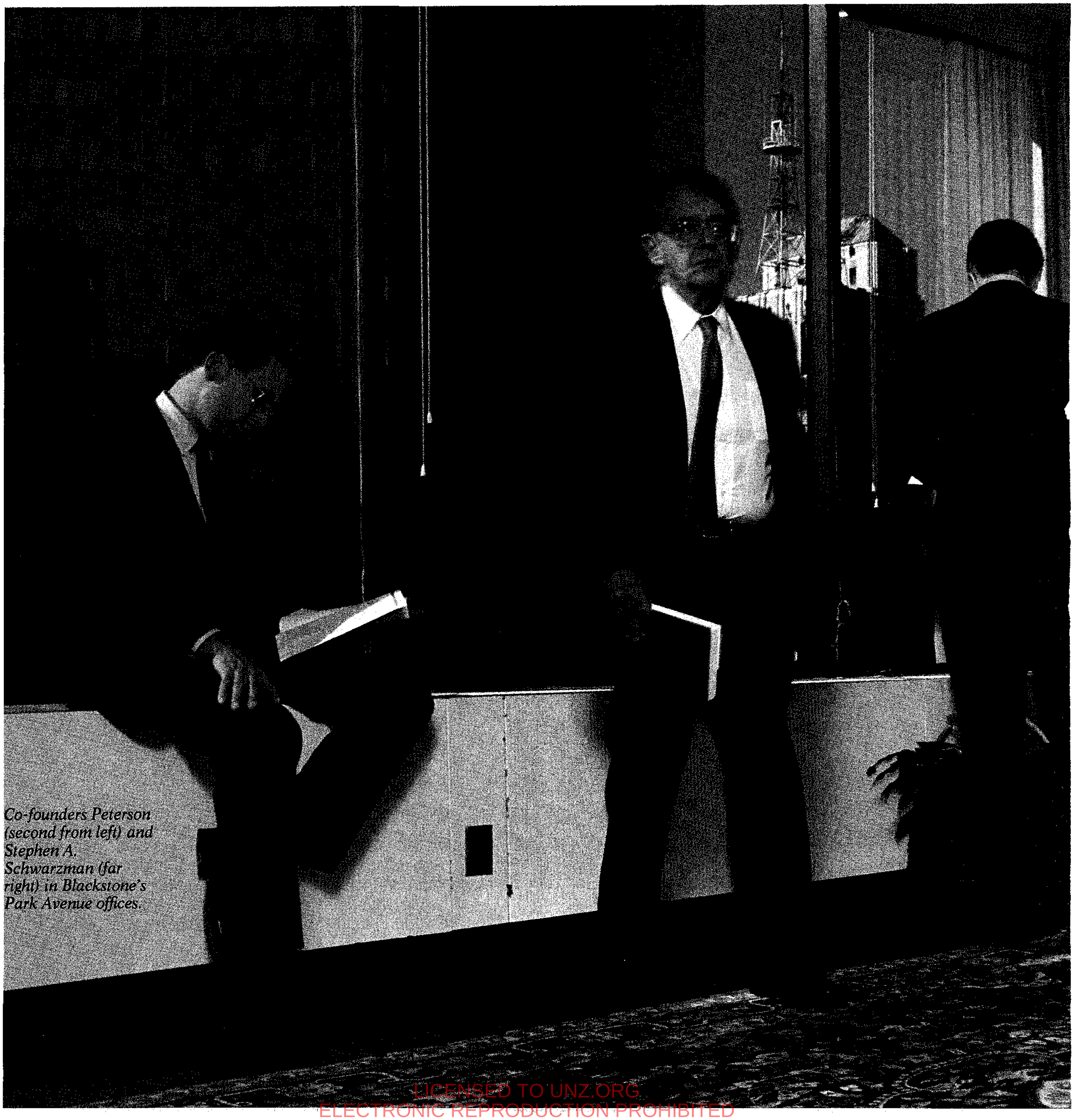
87. THE "PREPPY MURDER"

1986

Early in the morning of August 26, Robert Chambers and Jennifer Levin left Dorrian's Red Hand bar, at 300 East 84th Street, at Second Avenue, and strolled toward Central Park. Several hours later, her body was found by passersby near Park Drive East at 81st Street, behind the Metropolitan Museum of Art. While the police examined the body, Chambers was nearby, watching. He claimed self-defense throughout his murder trial. While the jury deliberated, however, he pleaded guilty to manslaughter and was sentenced to fifteen years. He's at the Great Meadow Correctional Facility. ■

Photographs: top and bottom, UPI/Bettmann News; center, Sygma.

LITTLE SHOP OF MERGERS

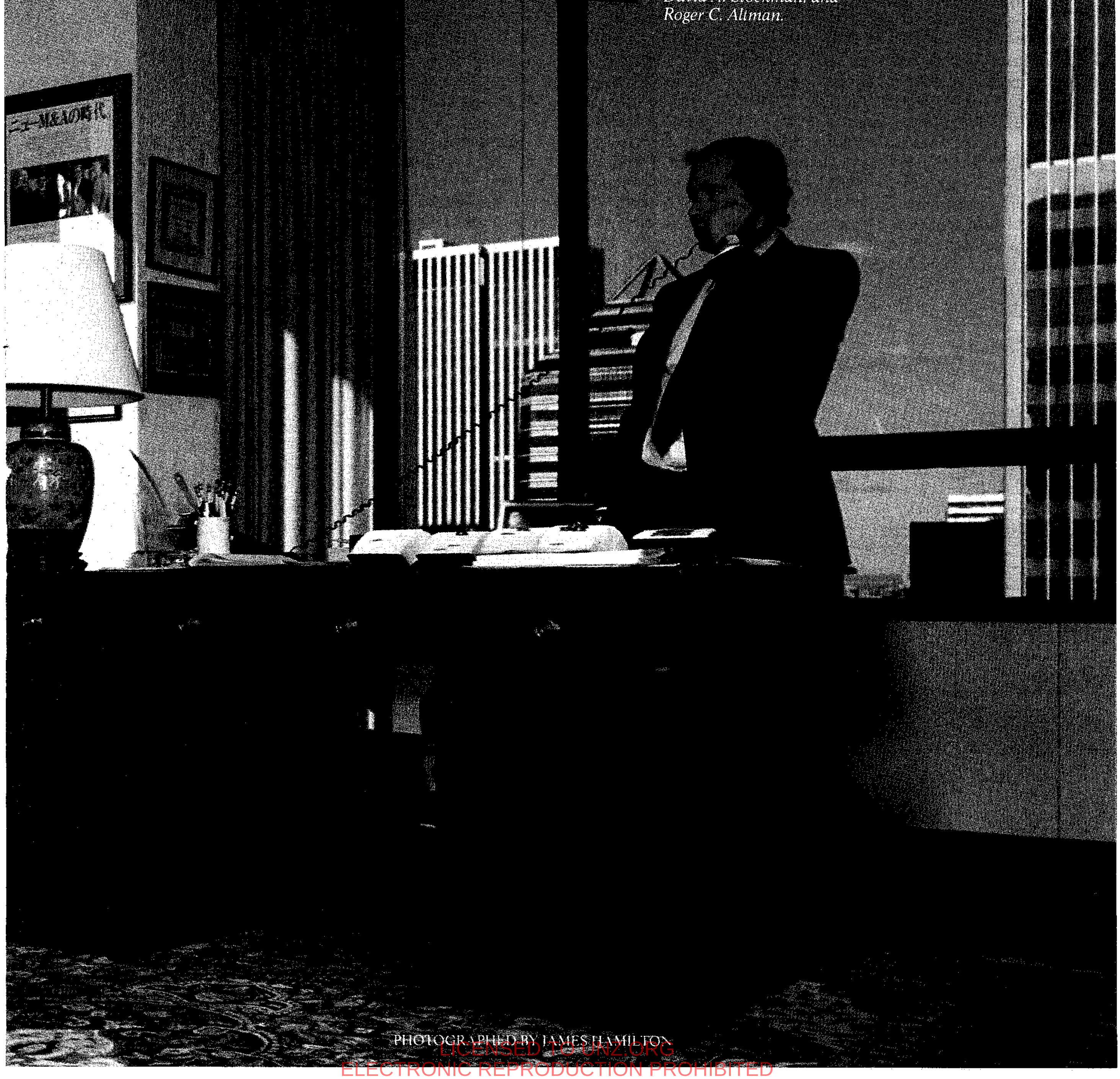


Co-founders Peterson (second from left) and Stephen A. Schwarzman (far right) in Blackstone's Park Avenue offices.

PETE PETERSON'S BLACKSTONE GROUP LEADS THE BOUTIQUING OF WALL STREET

BY DANIEL BURSTEIN

Partners James R. Birle, Laurence D. Fink, Schwarzman, Peterson, David A. Stockman, and Roger C. Altman.



PHOTOGRAPHED BY JAMES HAMILTON

PETE PETERSON WAS IN A BIND. A top executive from a *Fortune* 500 company had just arrived for a meeting, right on the heels of a financier from Japan. A third visitor, a man from one of Wall Street's top investment houses, was waiting down the hall at a temporarily vacant desk. All three had come on separate missions that morning this summer, and all three wanted to meet with Peterson, a former secretary of commerce, once head of Lehman Brothers and now a co-founder of the Blackstone Group, a three-year-old investment-banking "boutique."

But there was no place to see them. Blackstone's headquarters in the Park Avenue Atrium was overflowing. Partners were doubled up in offices. Secretaries were working in hallways. Boxes were stacked everywhere, and Peterson's own office had been requisitioned as a backup conference room. "We've got to move," Peterson said with a shrug.

A year after the stock-market crash and at a time when investment-banking houses are still cutting staff, the Blackstone Group is feeling expansive. A pre-crash staff of 8 has swollen to 66 (and, indeed, in September, Blackstone moved to larger quarters farther up Park Avenue). The firm's merchant-banking fund—a hard sell for the first year of its life—has now attracted commitments of almost a billion dollars and has begun to invest in major deals. Almost a fortnight ago, Blackstone teamed with another new firm, Wasserstein, Perella & Company, to acquire Wickes Companies, a troubled California-based conglomerate with annual sales of about $4.5 billion.

BLACKSTONE HAS EMERGED AS BOTH A SYMBOL AND A CATALYST IN THE BOUTIQUING THAT IS SWEEPING WALL STREET.

Before the crash, Blackstone was a relatively obscure venture, despite Peterson's high profile. The firm was guided by a business plan of gloomy economic forecasts out of sync with Wall Street's manically bullish mood. What's more, most analysts thought the big houses would simply get bigger until a few mega-firms dominated the field. Blackstone's premise was just the opposite—that a small, fast-moving "boutique" offering personal service from top partners could compete with the giants.

Not many people were listening—until Black Monday. Blackstone's co-founder, Stephen A. Schwarzman, recalls reacting to news of the crash "with profound joy." "The excesses on Wall Street contained the seeds of destruction, so in that sense, the crash was something that should have happened," he says.

Within 48 hours of the crash, CBS—whose stock price had been zapped—finally agreed to sell its records division to Sony, in a $2-billion deal Blackstone had been working on for a year. Since that moment, the Blackstone Group has been one of the hottest firms in town.

THAT A TINY, THREE-YEAR-OLD firm could amass more than $750 million in merchant-banking firepower and advise on some of today's biggest deals suggests major changes in the world of mergers and acquisitions (M&A), the most profitable segment of New York's financial-services business. Blackstone is not the first to style itself as a small, personalized investment bank. But for a variety of reasons, it has emerged as both a symbol and a catalyst in the boutiquing that is sweeping Wall Street.

To begin with, there's Blackstone's unusual cast of characters. Peter G. Peterson, 62, was at the top of Lehman Brothers when, in 1983, he lost a bitter power struggle with his co-CEO, Lewis L. Glucksman. Blackstone is Peterson's comeback in the financial world.

Schwarzman, 41, a longtime Peterson colleague, is one of Wall Street's top deal-makers. Indeed, he was instrumental in selling Lehman to Shearson after it became clear that the center could not hold in the aftermath of Glucksman's coup. Other Blackstone partners include David A. Stockman, 41, the brassy former U.S. budget director under Ronald Reagan, and Roger C. Altman, 42, a veteran not only of Lehman and Shearson but also of Jimmy Carter's Treasury Department and the Dukakis campaign—where he has been a fund-raiser and an informal economic-policy adviser.

"On political theory we don't share much—on economic theory, a great deal," says Altman of Blackstone's bipartisan mix. "Most of us see a future that includes a long period characterized by a weak dollar, a high trade imbalance, increasing capital surpluses in countries like Japan, weak capital markets in the U.S., but strong growth in certain areas of manufacturing. We're invested in those premises. We're prepared to live and die with them."

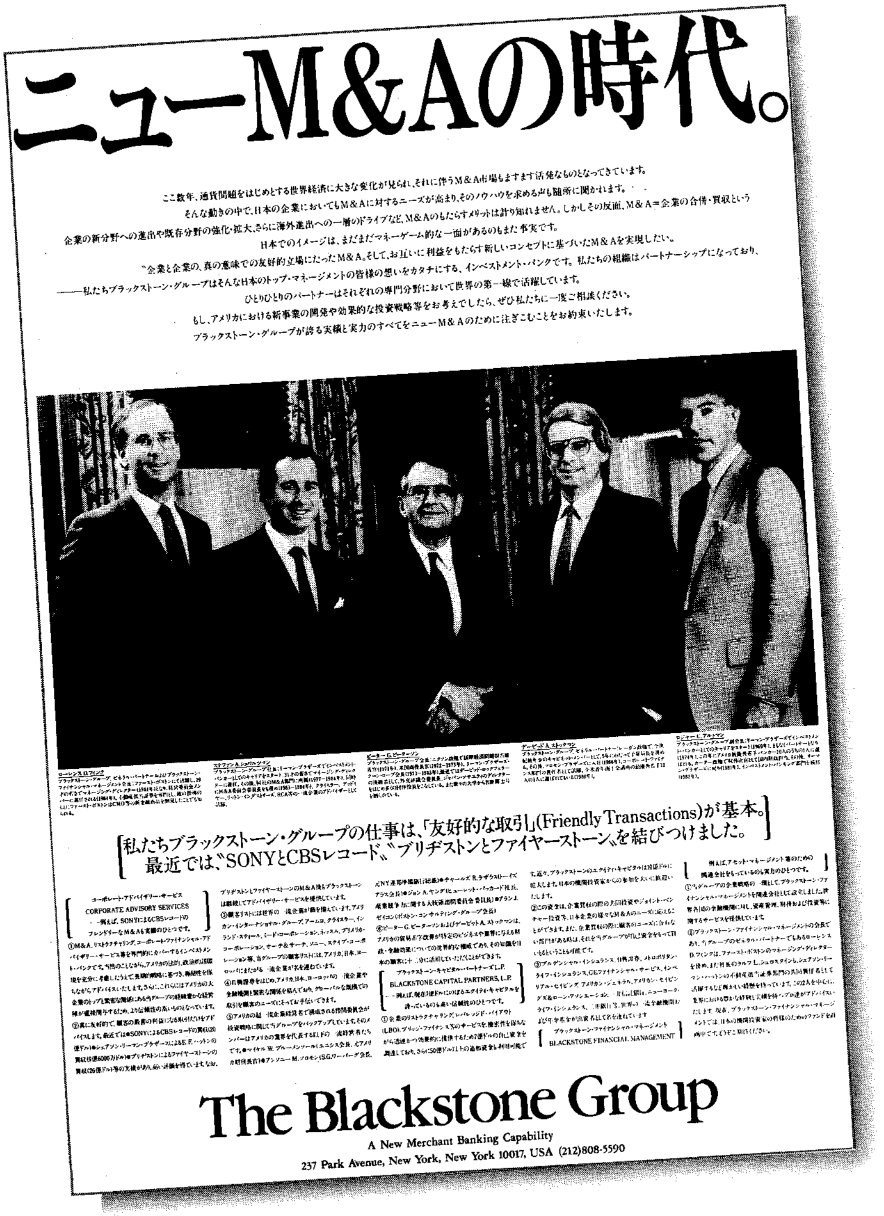
For the moment, Blackstone is living very well. Its belief in the revitalization of American manufacturing has helped attract big-name industrial clients like Firestone Tire & Rubber and Inland Steel. Its refusal to participate in hostile takeovers has won praise from CEOs who have grown cynical about investment bankers. Its emphasis on Japan has resulted in a "strategic alliance" with Tokyo-based Nikko Securities and made Blackstone the premier broker in the sale of American assets to Japanese buyers.

Blackstone's selection by Sony—which bypassed major investment banks like First Boston, Morgan Stanley, Goldman Sachs, Salomon Brothers, and Shearson—for the CBS Records deal sent a signal to Wall Street's superstars: They didn't necessarily need the huge infrastructure of their old firms. Whether they wanted to engage in the purely advisory role of investment banker or invest themselves as merchant bankers, they could strike out on their own. Recently, M&A departments have typically accounted for 40 percent of the revenues of investment banks, while running up only about 20 percent of the costs; boutique founders had good reason to believe they could make more money on their own.

In the past few years, at least a dozen specialty firms have sprung up. Besides Blackstone and Wasserstein, Perella (founded by two partners considered to be the heart and soul of First Boston's M&A team), the new firms include Ranieri, Wilson & Company (spearheaded by Lewis S. Ranieri, who created the mortgage-backed-securities business when he was at Salomon) and James D. Wolfensohn, Inc. (the firm Paul A. Volcker joined when he left the Federal Reserve Board).

The rise of the boutique is already triggering questions about Wall Street's future. Will the big firms be able to hold their talent? Will the uncoupling of Wall Street's "software" (the intellectual skills of its top people) from its "hardware" (the vast human and technological machinery necessary for functions like underwriting and trading) lead to more boutiques? Will increased competition bring fees back to earth? And will the boutiques—smart and nimble but limited by lack of capital—be the vehicles by which cash-rich Japanese investors take a larger role in restructuring the American economy?

The chiefs of the biggest New York houses don't seem worried. First Boston CEO Peter T. Buchanan, for example, dismisses boutiques as a passing fad, even though his firm's stock-market value



ニューM＆Aの時代。

ここ数年、通貨問題をはじめとする世界経済に大きな変化が見られ、それに伴うM＆A市場もますます活発なものとなってきています。
そんな動きの中で、日本の企業においてもM＆Aに対するニーズが高まり、そのノウハウを求める声も随所に聞かれます。
企業の新分野への進出や既存分野の強化・拡大、さらに海外進出への一層のドライブなど、M＆Aのもたらすメリットは計り知れません。しかしその反面、M＆A＝企業の合併・買収という
日本でのイメージは、まだまだマネーゲーム的な一面があるのもまた事実です。
〝企業と企業の、真の意味での友好的立場にたったM＆A。そして、お互いに利益をもたらす新しいコンセプトに基づいたM＆Aを実現したい。
——私たちブラックストーン・グループはそんな日本のトップ・マネージメントの皆様の想いをカタチにする、インベストメント・バンクです。私たちの組織はパートナーシップになっており、
ひとりひとりのパートナーはそれぞれの専門分野において世界の第一線で活躍しています。
もし、アメリカにおける新事業の開発や効果的な投資戦略等をお考えでしたら、ぜひ私たちに一度ご相談ください。
ブラックストーン・グループが誇る実績と実力のすべてをニューM＆Aのために注ぎこむことをお約束いたします。

［私たちブラックストーン・グループの仕事は、「友好的な取引」(Friendly Transactions)が基本。
最近では、〝SONYとCBSレコード〟〝ブリヂストンとファイヤーストーン〟を結びつけました。］

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A JAPANESE-NEWSPAPER AD FOR THE BLACKSTONE GROUP.

plunged more than $100 million earlier this year on the news that Wasserstein and Perella were leaving. But other pros aren't so sure. Perrin Long, who makes his living analyzing Wall Street, says, "Blackstone and other boutiques will take both business and talent away from larger firms. They will have a definite impact." How much impact, he says, remains to be seen. In Long's opinion, the danger to the boutiques is not that they won't succeed but that they will be *too* successful—growing to resemble the big, impersonal institutions from which they have escaped.

THE TWO MEN WHO CONTRIBUTED a phoneme from their heritage to the Blackstone name ("black" from the German *schwarz* in Schwarzman; "stone" from *petros,* which is also Greek for "Peter") don't see themselves as revolutionaries. "Blackstone was an old idea that only appeared new because of how far some Wall Street firms had diverged from their roots," says Peterson, the firm's chairman. The inspiration was investment banking's genteel past—the era before the business became raw material for *The Bonfire of the Vanities* and *Wall Street.* Those were days, he says, "when hostile takeovers were unthinkable, when considerations of trust and long-term relationships came before short-term profit, and when a CEO could sit down, think freely, and talk frankly with his investment bankers without fearing that anything would leak."

Peterson speaks in a robust voice that suggests the easy grasp on power he has held most of his life. It wasn't always so. He grew up watching his father, "the hardest-working man I've ever known," run the 24-hour Central Cafe in Kearney, Nebraska. But since his M.B.A. studies at the University of Chicago, where he was drilled in the virtues of the free market, Peterson has been on the fast track. The highlights of his résumé include a formative series of jobs in market research and marketing, a quick rise through Bell & Howell to become CEO at 37, a stint in Washington as Richard Nixon's secretary of commerce, and a decade at the helm of Lehman Brothers, one of New York's oldest investment-banking partnerships.

Until 1983, Peterson's tenure at Lehman was noted chiefly for the revival of the faltering firm. But in July of that year, Lew Glucksman announced that he wanted Peterson out of the way. Thus began the factional intrigues that Ken Auletta describes in the best-seller *Greed and Glory on Wall Street.* Auletta portrays Peterson as an imperious, neo-patrician banker locked in a vicious duel with Glucksman, a volcanic, cigar-chomping trader.

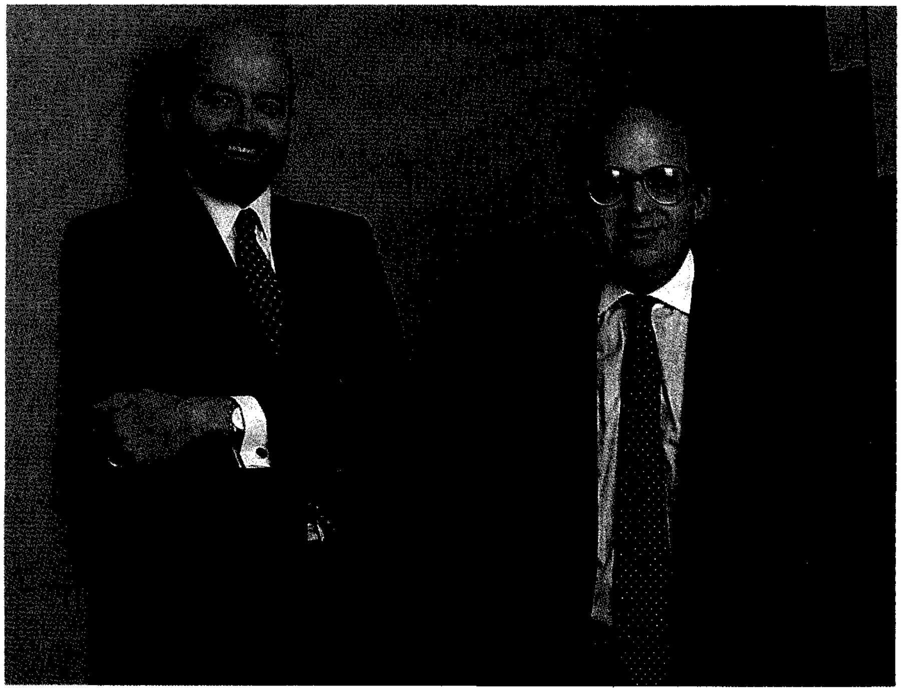
"Others told me that I could never change that carnivorous culture, where colleagues were as collegial as Brutus was to Caesar," Peterson says today. "It was my hubris to believe I could. Maybe I aggravated the problems." He concludes, "I should have started Blackstone two years earlier."

Peterson isn't pleased about many of the judgments rendered in Auletta's book—particularly the idea that the "greed" in the title applies to him. Indeed, he sees himself as a crusader against malignant avarice. At Lehman, he reduced his share of percentages and bonuses to keep peace and reward the talent of others. At Blackstone, he has designed an experimental "negative incentive" fee arrangement under which the firm would be paid *less* if the price of a deal went higher than expected.

Auletta cautions that "Pete has a great sense about public policy and public trust. He thinks long and hard about public issues. But one shouldn't be deceived into thinking that he always connects those ideas to his own personal behavior." In fact, says Auletta, "there is a jarring contradiction between the superb statements he makes—about government deficits, the momentary desires of consumers, the need for Americans to tighten their belts—and his unwillingness to curb the rampant greed and mounting debt that his own business is responsible for."

While Peterson's colleagues are defensive about Auletta's depiction of the Lehman events, many readers close the book thinking Peterson is a hero—albeit a tragic one. Yasuo Kanzaki, a top executive with Nikko Securities, did. "When I read *Greed and Glory on Wall Street,* I had so much respect for Mr. Peterson's philosophy. I realized that it matched ours exactly," says Kanzaki. Nikko invested $100 million in Blackstone's merchant-banking fund last year.

In the two years between the blowout at Lehman and the founding of Black-



JOSEPH PERELLA AND BRUCE WASSERSTEIN FOUNDED THEIR OWN BOUTIQUE.

stone, Peterson was stung by the persistent talk that he'd walked away from a confrontation he could have won, enjoying the comforts of his homes at River House and Easthampton and ultimately collecting millions from the sale of his stock in Lehman. Today, he says that those who didn't know him well couldn't understand how much his marriage in 1980, to his third wife, Joan Ganz Cooney (founder and CEO of the Children's Television Workshop), meant to him. She had just faced a cancer scare, and he was reluctant to dig in for years of infighting to sort out and rebuild the firm. But the criticism of his motives and style contributed to his desire to start fresh with a different kind of institution.

AFTER LEAVING LEHMAN, PETERSON served on the boards of eight companies, five of which were taken over: General Foods, Continental Group, Federated Department Stores, Cities Service, and RCA. In those and other boardroom dramas, he noticed corporate America growing uneasy with its investment bankers. The problem had its origins in the deregulation of the financial-services business, which started May 1, 1975. In short order, the clubby world of American corporations and their Wall Street advisers was torn apart. "The time when margins were fixed, financial products were not differentiated, and a day on the golf course with a client sufficed as a marketing exercise had ended," says Peterson.

In theory, deregulation was welcome news to the free-marketers at the top of American business. But it meant that bankers no longer felt obligated to their clients—and vice versa. Wall Street houses had to invent new products to distinguish their services from those of competing bankers down the block. As products like foreign-currency swaps and junk bonds evolved, they were quickly cloned by others, who turned around and cut margins. More capital had to be raised, more risks taken, more manpower recruited. Old houses felt compelled to violate gentlemen's agreements not to raid one another's clients; private firms had to go public or take in foreign investors.

With Wall Street's full-service firms growing to almost 40,000 employees in some cases, "recruiting had to be done wholesale," says Peterson. The partners disappeared to manage these huge new bureaucracies. The client work was often left to junior whiz kids. Sometimes the deals they proposed seemed designed chiefly to generate fees.

The CEOs weren't blameless, Peterson concedes. Some "couldn't be dissuaded from the excitement of the deal and the thrill of the chase." But much of their criticism of investment bankers seemed justified. The CEOs, he believed, would welcome a venture dedicated to returning investment banking to its old-fashioned roots.

PETERSON HAD LITTLE TROUBLE selling that idea to Schwarzman, who had lived through "craziness, excesses, and betrayal of every kind" during Lehman's collapse. So, in October 1985, with no secretaries, no lease, and no computers, Peterson and Schwarzman launched the Blackstone Group. To test the waters, Peterson organized what amounted to a direct-mail campaign, writing pitch letters to CEOs he knew personally. "Our intentionally small size allows us to maintain strict confidentiality and guarantee what we hope will be uniformly first-rate quality service with senior-level attention," Peterson wrote. He struck a chord. Invitations to meet with CEOs for an hour turned into four-hour bull sessions. But new business didn't exactly pour into Blackstone's office, then in the Seagram Building. "It was anxiety-producing," recalls Schwarzman. "It is extremely sobering to write checks out of your own account when no money is coming in for the first few months."

Blackstone's early efforts to raise money for its merchant-banking fund didn't fare much better. Some limited partners in the fund were wary about the firm's attempt to do both merchant banking and advisory work: Wouldn't Blackstone naturally emphasize one activity over the other? (The problem has been eased somewhat by an agreement giving fund investors a percentage of advisory profits.) And many potential investors wouldn't accept Blackstone's grim forecast about higher interest rates, lower stock-market prices, and an uncertain economic future.

Schwarzman says he and Peterson felt "like traveling salesmen." The low point may have come one afternoon in Boston, when they arrived to make a presentation to a university-pension-fund manager who had no record of their appointment and little interest in what they had to say. Later, they couldn't get a cab to the airport. It rained, and they got soaked. At moments like that, they wondered whether the venture might actually fail.

The Sony-CBS deal gave Blackstone its biggest break. Michael Schulhof, vice-chairman of Sony's American operations, says Blackstone "held our hand and showed us what to do" through a process that included hundreds of hours of meetings. It didn't hurt that Peterson knew Sony's chairman, Akio Morita, as well as both William Paley and Laurence Tisch of CBS. "Other investment bankers have greater resources at their disposal," adds Schulhof. "But if I wanted the best people to brainstorm with about acquisitions, I'd call Pete and Steve."

Other deals followed. Firestone CEO John Nevin enlisted Blackstone to help complete the company's $2.6-billion sale to Bridgestone, the Japanese tire giant. "With Blackstone, it was clear we'd be working with the principals at all times," says Nevin. Next, E. F. Hutton asked both Blackstone and Salomon for help in selling itself after being decimated by the crash. Peter Ueberroth, the leader of Hutton's outside directors, recalls the speed with which Blackstone was able to move. "They worked around the clock through the holidays. It was a remarkable team with different skills. Together, they kept a major Wall Street failure from happening."

In other big deals, Blackstone represented Saatchi & Saatchi Compton, CSX, and so on down a growing list of prominent clients and transactions. All told, Blackstone has advised on $12 billion worth of deals over the past two years. Of course, that's a fraction of what the big firms handled. In 1988 alone, for example, Shearson Lehman—this year's M&A leader—has closed deals totaling $57 billion. But per capita, Blackstone's investment bankers handled a deal volume roughly three times that of Shearson.

Meanwhile, in a friendly transaction, Blackstone's merchant-banking fund has bought a majority interest in the sprawling railroad and shipping operations of steel-making giant USX, and Peterson insists that issues of "how you're going to run the railroad" will count. The fund's other major transaction, the $539-million takeover of Wickes, was accomplished without taking on much new debt. Though some potential purchasers had lost interest in the conglomerate because of its poor recent performance, Stockman argues that after "peeling away the outer layer," his team found valuable companies within the Wickes portfolio. These companies, he says, can benefit from the weaker dollar, gain new markets, and be part of the "Rust Belt Renaissance" that Blackstone forecasts.

AT 7:45 IN THE MORNING, THE limousines are lined up outside the Hotel Intercontinental, on East 48th Street. Inside, leaders of various big corporations are seated around the dining room. In the corner, Steve Schwarzman and three other members of the Blackstone Group are having one of their regular brainstorming breakfasts. David Stockman hurries in, carrying a briefcase and a pile of documents.

PETERSON AND WIFE JOAN GANZ COONEY.

Stockman's post–White House career in investment banking began two years ago at Salomon Brothers, where he was an adviser on a controversial takeover of Kaiser-Tech, Ltd., an aluminum manufacturer. The deal was called a "disaster" by the *Wall Street Journal*. Stockman also watched as his Salomon colleagues helped put together the notorious leveraged buy-out of Revco—a company that in nineteen months went from being one of the nation's largest drugstore chains to the biggest LBO bankruptcy. "I learned a lot about investment banking at Salomon," says Stockman. "I also learned how *not* to do an LBO. I developed a strong commitment to industrial due diligence [studying operations], not computer programs. The problem with relying on financial software is, you put garbage in, you get garbage out."

AFTER "PEELING AWAY THE OUTER LAYER," STOCKMAN'S TEAM FOUND VALUABLE COMPANIES [illegible] THE WI[illegible] PO[illegible]LIO.

Wickes Companies, Inc.

On this particular morning, Stockman has just returned from the Midwest, where he was scouting an auto-parts company as a possible acquisition for the merchant-banking fund. The company specializes in setting up Japanese-style "just in time" satellite plants that can deliver completed units—seats, for example—to the main assembly line. Stockman is enthusiastic: "You're talking about dozens of suppliers removed, hundreds of thousands of feet of warehouse space saved." What's more, he explains, "at auto plants, union labor is $25 an hour; at parts plants, it's $12."

Stockman whizzes through numbers. The trade deficit has forced the dollar to decline against the yen, so it's cheaper to build cars in the United States than in Japan. As a result, more cars are likely to be built in this country—even if they are built by Japanese companies. To Stockman, that means the parts company could grow in the face of a downturn in auto sales. "It's one of the best examples of the trade-deficit play I've seen," he concludes.

The team goes to work looking for flaws in Stockman's argument. Jim Mossman, 29, another Shearson Lehman refugee, concurs with Stockman's analysis but questions its relevance: "The bank that's going to finance this deal doesn't care about the trade-deficit theory. Can we sell it just on the numbers?"

The debate moves on to other concerns. Much more homework needs to be done. But this bet on the potential of American manufacturing has just what Schwarzman is looking for. "So, in the tooth-fairy scenario, you get eight to ten times back in three years," he says.

ON THE EVE OF THE OCTOBER 1987 crash, *The Atlantic* published Pete Peterson's startling cover story called "The Morning After." The article could not have been better timed. Peterson argued that "America has let its infrastructure crumble, its foreign markets decline, its productivity dwindle, its savings evaporate, and its budget and borrowing burgeon. And now the day of reckoning is at hand."

Peterson's views haven't changed in a year—and they still form the basis of Blackstone's long-term business strategy. He believes, for example, that the dollar will remain weak for some time, allowing certain American industries previously squeezed by foreign competitors to regain market share. No one at Blackstone thinks the domestic manufacturing boom will reach across the board, however, so Stockman is analyzing which sectors are most likely to grow.

The Blackstone Group is also skeptical about the strategies that have made LBO artists the stars of Wall Street. In the typical LBO, buyers put up little capital in purchasing the company; instead, they take on a mountain of debt, sometimes in the form of junk bonds. The assumption is that by trimming costs and selling off corporate assets, the buyers will generate the cash to pay off the debt and make a good profit besides. The strategy has worked consistently over the past five years, with the robust economy generating revenues, and lower interest rates reducing debt burdens. In recent weeks, LBO fever has been particularly high as Shearson vies with Kohlberg Kravis Roberts & Company to mount the biggest leveraged deal ever—a $20.6-billion buy-out of RJR Nabisco.

"The last several years are not necessarily sustainable," Peterson cautions. In a recession, if growth rates slow and interest rates rise, a lot of overleveraged companies "run by financial guys brought up in happy times" will run aground, he predicts.

Stockman is more blunt. "The LBO guys aren't the geniuses they seem to be," he says. "From 1982 to 1987, LBOs *had* to be mostly successful. When you do LBOs in a period of rising stock prices and falling interest rates, it looks easy. But the bull market is over."

"TO WORK FOR A FOREIGN FACTORY MAY BE UNAPPEALING," PETERSON SAYS. "BUT *NO* FACTORY IS HARDLY PREFERABLE."

EF Hutton

Blackstone will do its share of LBOs, but they will involve more equity and less debt than traditional LBOs (as in the Wickes case, where Blackstone inherited below-market-rate debt), or they will be in industries that Blackstone thinks will grow even through a serious recession.

America's new role as a debtor nation is a central element in Blackstone's business strategy. Peterson says he would prefer to see the United States build its domestic-savings rate to diffuse the country's reliance on foreign capital; since that doesn't seem to be happening, he welcomes Japan's role as an investor. Indeed, Peterson argues that Japan has the potential to contribute to the rebuilding of American industry.

A number of businessmen are wary. As one critic says, "Peterson is brilliant at his intellectual diagnosis about what ails the American economy. But Blackstone seems to be trying to cure the patient by selling the body to the Japanese." Peterson responds, "To work for a foreign factory may be unappealing. To have *no* factory to work for is hardly preferable."

Blackstone's rapid evolution into a major financial institution is closely linked to Japan's growing financial clout. Blackstone's two biggest advisory deals—Sony-CBS and Firestone-Bridgestone—both involved Japanese companies. Nikko has not only invested in Blackstone's merchant-banking fund, it has helped raise $200 million more for a Blackstone mortgage-securities fund and has introduced Blackstone to several blue-chip Japanese clients. And Blackstone is training a young Nikko staff member in the art of the American deal.

"Japanese customers would still like to have a personal relationship with American investment bankers, but they cannot get that kind of service anymore from a big house," says Nikko's Kanzaki.

For now, the relationship seems productive and happy. Skeptics wonder what will happen when Nikko combines what it has learned at Blackstone's table with its own great capital resources and mounts a challenge to Wall Street's larger firms.

That question has even more bite when it comes to Blackstone's boutique cousin, Wasserstein, Perella & Company. (Co-founder Bruce Wasserstein insists his company isn't a boutique, since it's already one of the most powerful M&A empires on Wall Street.) More than three months ago, the Japanese firm Nomura, the world's largest securities company, bought a 20 percent ownership interest in Wasserella, as it's called, for the astounding sum of $100 million. Why did Nomura spend so much to buy into this particular firm? With a capitalization of $56 billion, Nomura is more aggressive than Nikko, just as Wasserella is more aggressive than Blackstone. Bruce Wasserstein is considered one of the best hostile-takeover specialists, if not *the* best. It's possible his firm could become the vehicle for Japanese-backed hostile takeovers of American companies. Perrin Long, for one, doesn't rule out that possibility, despite the preference in Japan for friendly deals. Wasserella doesn't rule it out, either.

PETERSON'S CRITIQUE OF REAGANOMICS in *The Atlantic* seemed prophetic when it appeared, but a year has passed, and—despite some shake-outs on Wall Street—the economy continues to hum. Peterson concedes it's more difficult to get people to listen now. Still, he insists his real concern was never a stock-market crash but the economy of the nineties—a "decade of reckoning," he says, when the excesses of the eighties may catch up with the country. "The American Dream is fading," Peterson maintains. "We're a country trying to forget its future. Perhaps some curmudgeons are needed to tell it like it is and take the heat."

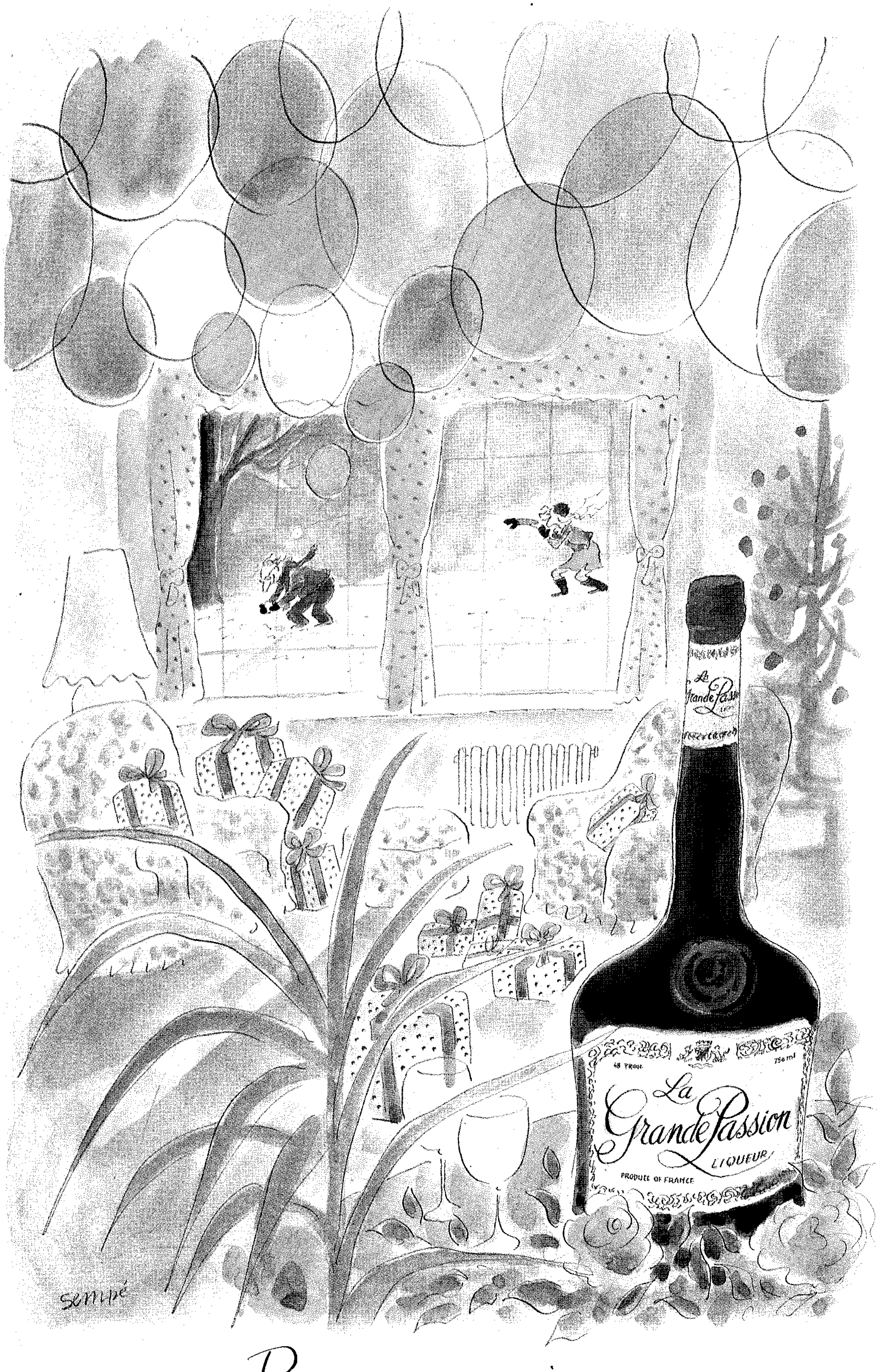
Peterson is well positioned to play the curmudgeon. He's chairman of both the Council on Foreign Relations and the Institute for International Economics, a Washington think tank. As a leader of the bipartisan budget appeal, he has been among the strongest critics of American deficits. His new book, *On Borrowed Time,* is a polemic against the hidden costs of entitlement programs. Given Peterson's outspokenness on these and other issues, it would be no surprise to find him back in the public sector full-time in the next few years.

His departure could present a crisis for Blackstone. For all the firm's talent, Peterson has been its biggest drawing card. Another crisis could come with success. Blackstone continues to grow, attracting an eclectic mix of partners, including James R. Birle (who spent 30 years at GE and is one of the few deal-makers who know their way around a factory) and First Boston's Laurence D. Fink (voted by *Investment Dealer's Digest* to head mortgage securities on the "ultimate brokerage firm" dream team).

Skeptics wonder whether the firm's high-minded principles can be maintained as its head count zooms. One of the few to leave Blackstone gives Peterson and Schwarzman high marks in every area except managing their human resources: "They aren't much better at people management than other investment banks, and that could be a problem as they grow."

What's more, Blackstone's success means it has to cope with rising expectations. Firestone's Nevin jokes that Blackstone says "right out front, we have to have breakfast at the best places in New York, and we have to pay ridiculous rent in New York, so we have to charge you a high fee."

Still, the problems are mostly in the future, and for now, Pete Peterson is savoring his comeback. From a painful semi-retirement, he has leapt to the head of a pace-setting firm. He's become an architect of financial services for the nineties and has established a role as a respected economic critic. He's working with people he likes, and he's seen his economic analysis vindicated—at least in part. All that, and his business is booming, too. ■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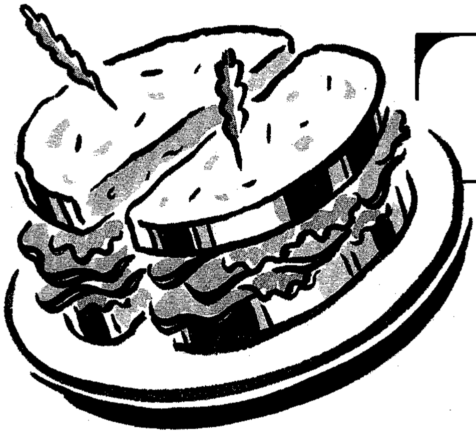
Tempest in a GLASS TEA



Gael Greene on Scene in the Deli War

IT'S NOT THAT I'VE GROWN INDIFFERENT to strife. Iran-Iraq. El Salvador. Bloodshed in Nicaragua and Ethiopia, the Soviets sneaking back into Afghanistan, Armenian rumblings, flare-ups in Haiti and Chad. All so relentless. No wonder I didn't get around to taking sides in the great Deli War.

But my usual rounds—stalking what's new and delicious and healthful, wading the shallows of chic, trailing scents of truffle and late-harvest raspberries—have left me frazzled and wan. What I need is to touch reality. A fat fix. It's time to visit the trenches of the pastrami front to see if the passing of our town's great Deli Lama has hobbled New York's most beloved ethnic dining tradition.

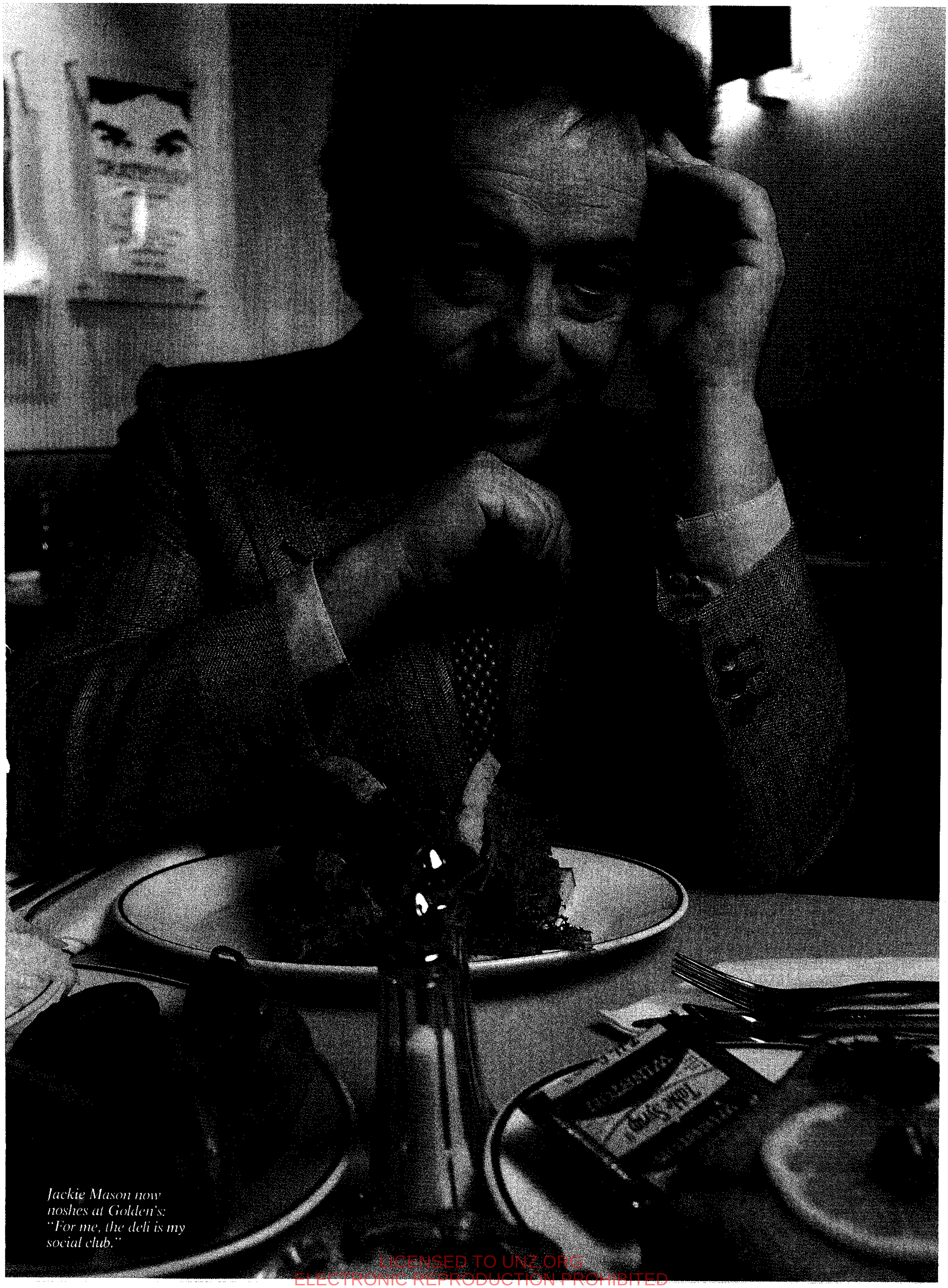
So all right already. You've heard enough about the hostilities. How Jackie Mason said "Feh" to the Carnegie when they didn't want to close for a celebration of his Broadway reopening in *The World According to Me*. And he took his hunger to the Stage. How a coven of comedians and their chums skedaddled a block downtown to join him when the Carnegie's new boss made it clear he was being "much more selective" about picking up the tab and the Stage's Louis Auerbach said he was "generously cuffing."

Not that we care. We need to know how warfare affects the corned beef.

YOU CAN GO HOME again. For a few nostalgia-blurred moments, the **Carnegie** seems unchanged, frozen in time like a veal knuckle in overgelled broth. Not being a born New Yorker, I didn't get the taste for authentic deli in my chromosomes. In Detroit, we got our earliest heartburn at Boesky's (where our after-prom binges may have given Ivan his first boodle), and even if they'd flown the pastrami in from New York that day, it wouldn't have tasted the same.

But I brought my gallbladder here early enough to get a feel for the tumult, the insult, the essential crunch of a less-pickled pickle against the firm aggressiveness of the true full sour. Leo Steiner never gave me the cloth napkin reserved for ce-

PHOTOGRAPH BY MARK SELIGER



Jackie Mason now noshes at Golden's: "For me, the deli is my social club."

lebrities and pets here. So I don't miss it.

Forget Secaucus. Do I have to sit with Henny Youngman to get great pastrami at the Carnegie?

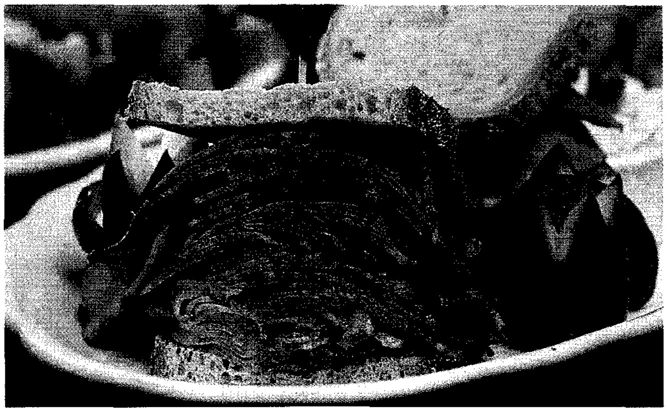
Okay, so the late Leo's partner, Milton Parker, is not an easy glad-hander. He's hired himself a flack and made headlines with a knish-eating contest, a Lenny Dykstra-look-alike competition, and an essay contest to find the best Jewish mother.

Shoved into a long, communal table—picture the prison dining hall in *White Heat*—I don't have to ask for pickles. Here they are: heady with garlic, achingly sour, a little sour, and everything in between, plus briny green tomatoes and, in seconds—God forbid you should faint from hunger—saucers of good coleslaw.

Order, and the onslaught begins. Fast as the kitchen can sling them, appetizers, entrées, side dishes—overlapping till the waiter grunts, his expression of indifference, cynicism, ennui etched into the droop of his face.

Have we shrunk? Or has the Carnegie's triple-decker grown? My No. 1, Leo's Delightin' ($10.45), is seven and a half inches high, a parody of its classic self. Not even the skewer can hold it together—the two halves lean against each other like listing skyscrapers. No way to bite into it; I can only bite here and there around it. Unless I take it apart and redo it, the ingredients will never meet—but since the turkey is like cardboard, the tongue rather bland, and the corned beef curiously smooth and unreal, I scarcely care.

The Reuben loses its charm and accessibility, too, arriving like a giant open-faced tuna melt. Ignore bland, gummy potato pancakes and watery applesauce, and don't drop the monolithic sesame-seed-studded knish just because it reeks of onion powder—it could break the table. The chicken in the pot is also an embarrassment—a cremated bird in pallid broth, a wimpy matzo ball. Tonight's only joys are pleasant fried pirogen, zesty corned-beef hash, and a monumental side of cow—heroic short ribs of beef, fatty and delicious.



The Stage's pastrami has lost its loving, homemade touch, but what do the tourists know anyway?

A rotating dessert display is crammed as tightly as the room, and a real pastry chef supposedly struts out back, but the rice pudding tastes like milk of magnesia and the apple crumb cake is soggy. Though it looks like shaving foam, the coconut cream pie is quite good, and the raisin-sour-cream rugalach still satisfy.

"Want a doggie bag?" the waiter asks. A wolf bag would do it.

There's a line at the door—I counted 26 hungry hopefuls one afternoon. That long table of comedians and their hangers-on is gone. But Henny Youngman has not jumped ship. He sits there at lunch eating breakfast—soft-boiled eggs, a kaiser roll and cream cheese, applesauce, and coffee—and pressing the frog on his sweatshirt to make it burp.

He remembers when Leo Steiner launched the Carnegie in the shadow of the Stage. It was shabby, run-down. "I told him, 'Give people a bigger sandwich.' " Youngman used to eat at the Stage, too. "But it wasn't the same after Max Asnas died. They wouldn't take a call for me . . . they said, 'This isn't an answering service.' "

Today, I'm having a simple sandwich—half corned beef, half pastrami, five and three quarters inches tall. "Put your teeth into second gear," Youngman advises. "It's a hell of a bargain. Eat half and take the rest home for dinner."

Two chairs down our table, a customer visiting for the first time in 30 years is thrilled with his knish: "It's as good as my mother's." And I'm thrilled, too. Not only have I got the celebrity napkin, I've got the celebrity sandwich—real corned beef, still warm, slightly fatty, decent flavor, and smartly peppered pastrami, thick slices, possibly even cut by hand.

So okay. They make them in New Jersey with Secaucus water. They may not be quite the rich, lovingly cured pastrami and corned beef they used to be. And perhaps the meat loses personality between the noon hour and dinner. But it's the best in this Zip Code.

Carnegie Delicatessen and Restaurant, 854 Seventh Avenue, at 55th Street (757-2245). Open daily 6:30 a.m. till 4 a.m. No credit cards.

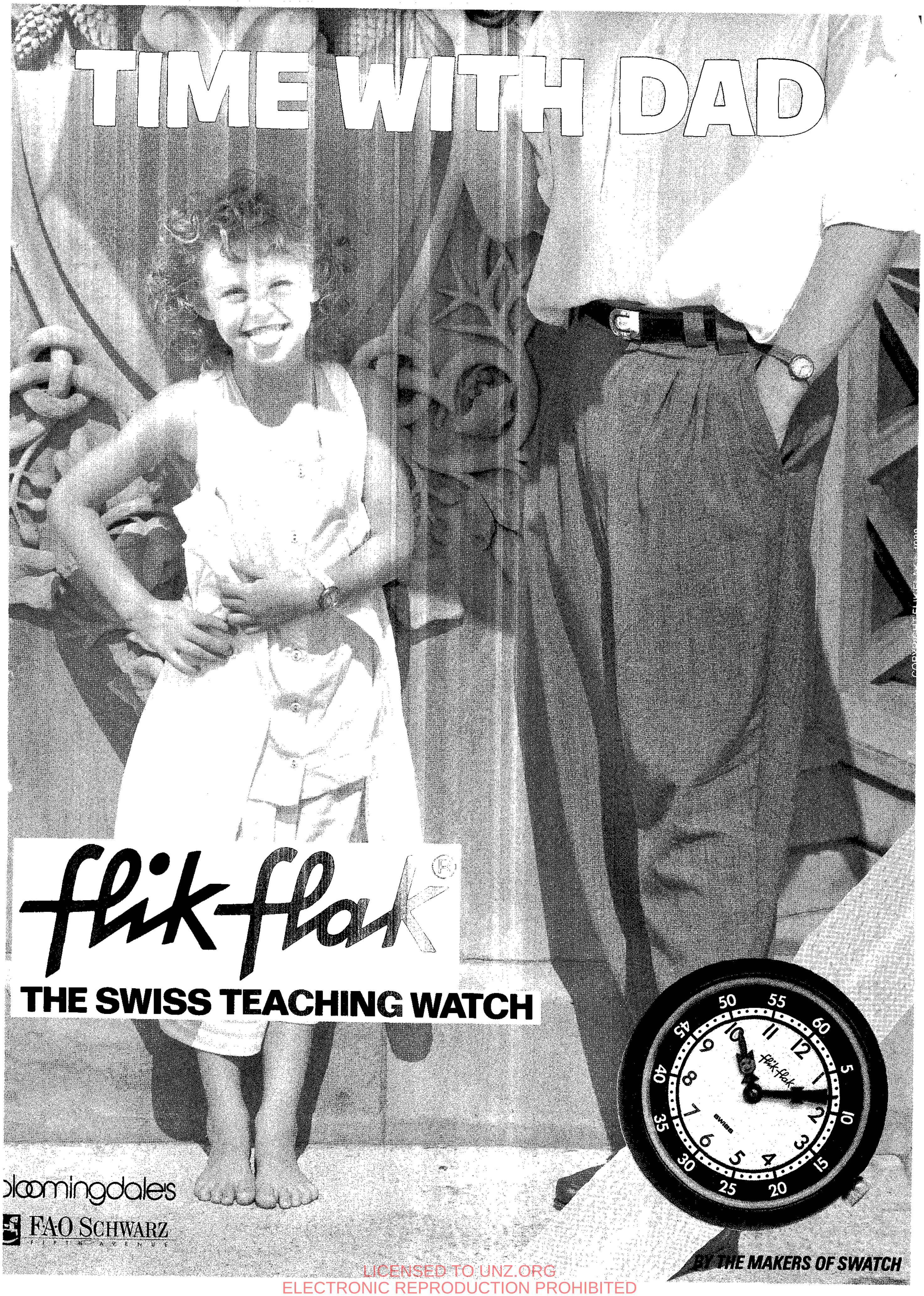
YOU'VE GOT TO GET UP early to keep up with Jackie Mason. After the Carnegie fuss, Jackie settles in at the Stage, and his flack is immediately filling the columns with raves for the place. So when the guy gets a check for lunch, Mason is deeply offended.

That's why you'll find Jackie front and center at **Golden's.** *Such* a shock. I'm finding it hard to believe myself. Golden's is a slightly goyishe delicatessen. The waiters are too young to be properly cynical. There is vast space between tables, and cruel underpopulation.

Golden's is the airport terminal as deli, with a 50-foot bar—a "21st Century delicatessen," the handout declares. You could drop dead without falling into anyone's lunch. It's that roomy.

And there in the middle of it all, on the naked floor, miles from another table, Mason lunches, with his very own telephone. "I didn't want a phone. He puts in a phone." Mason shrugs. He would prefer sitting against the wall, he insists. "If I wanted to be a headwaiter, I wouldn't'a been a comedian.

"I came into this place by accident," he confesses. "I wasn't eggspecting anything. I'm thinking an Italian couldn't own a Jewish delicatessen. It's a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serious thing. You got to be steeped in it all your life." He orders an egg cream. "It's not easy to find an egg cream. It's a science, the egg cream. This egg cream is really like an egg cream." A week earlier, we'd sat without pickles for twenty minutes. And Jackie Mason is trying to convince me that this is a serious deli.

Today, of course, we're getting the celebrity pickles—a big platter with red peppers, sauerkraut, and olives. Plus Golden's very good coleslaw. "I came in here eggspecting the worst," he says. "I went into a state of shock. Take this coleslaw. The man studied nineteen kinds of coleslaw to do this coleslaw."

"How do you want your brisket?" the waiter asks me. "Lean?"

"No. Not lean," I say.

"Now a Jewish person would be very particular," Mason observes. "With a Jewish person, there are fourteen kinds of lean. A little lean. Very lean. Not so lean. Half lean and half not so lean."

We agree the bread is superior. The bread and the coleslaw. He is wild about the concept of sandwiches on garlic bread—"the most brilliant idea for a delicatessen I ever saw." His is salami. Pretty tasty.

"For me, the deli is my social club," he says. "I always leave a $10 bill and I eat about two cents' worth of food. I like to sit and study the characters." He eyes the couples entering, all very white bread. And shrugs. "The other guy is a bitter, cheap man. He fired Leo's brother. Leo's wife may have to go to court to get her money." He shudders. "It's nice to have space, not to have it noisy, crowded, people crushing against you so when you pick up your arm your sandwich ends up in some other guy's mouth."

He urges me to try the French toast. "This is worth a fortune," he says, eating a slice himself, savoring the crisp, slightly sweet, seriously eggy concoction.

I'm not suggesting the Golden hasn't got virtues. Eating in what feels like a rush-hour subway crush may be authentic, but it's not much fun. And Golden's chicken in the pot, spilling out of its small oval casserole, is the best tasted on this mission: the bird juicy, the soup full of flavor. And the potato soup is a winner. But the mushroom-barley soup is an impostor. A big, fat, slashed-and-grilled hot dog tastes precooked and rewarmed. The chopped liver is good but a shade overassimilated. The potato pancake is dry and grainy. My easily manageable three-and-a-half-inch-high No.1 Ray's Own triple-decker ($9.85) layers lackluster pastrami, arid turkey, coleslaw, and Russian dressing with a sweet red pepper. But if you just chew and don't analyze, it's reasonably pleasing.

Hard to believe this mush with a cinnamon stick is meant to be homage to Mom's baked apple. Well, it *is*

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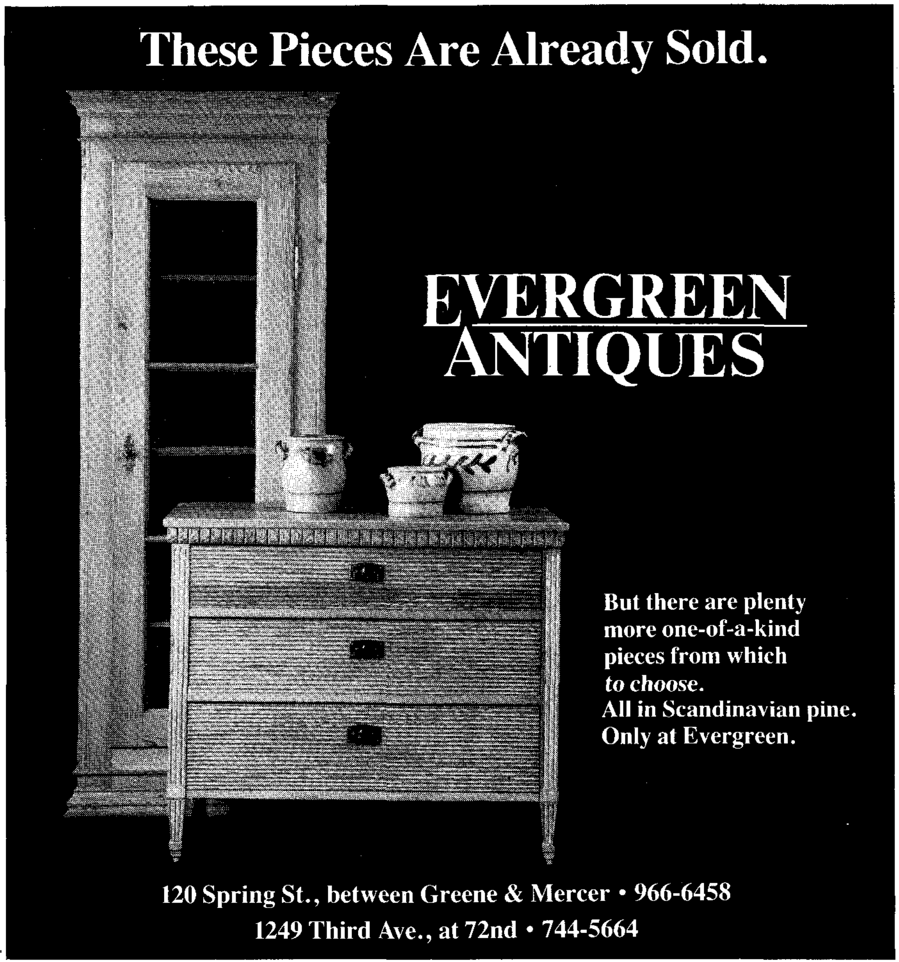

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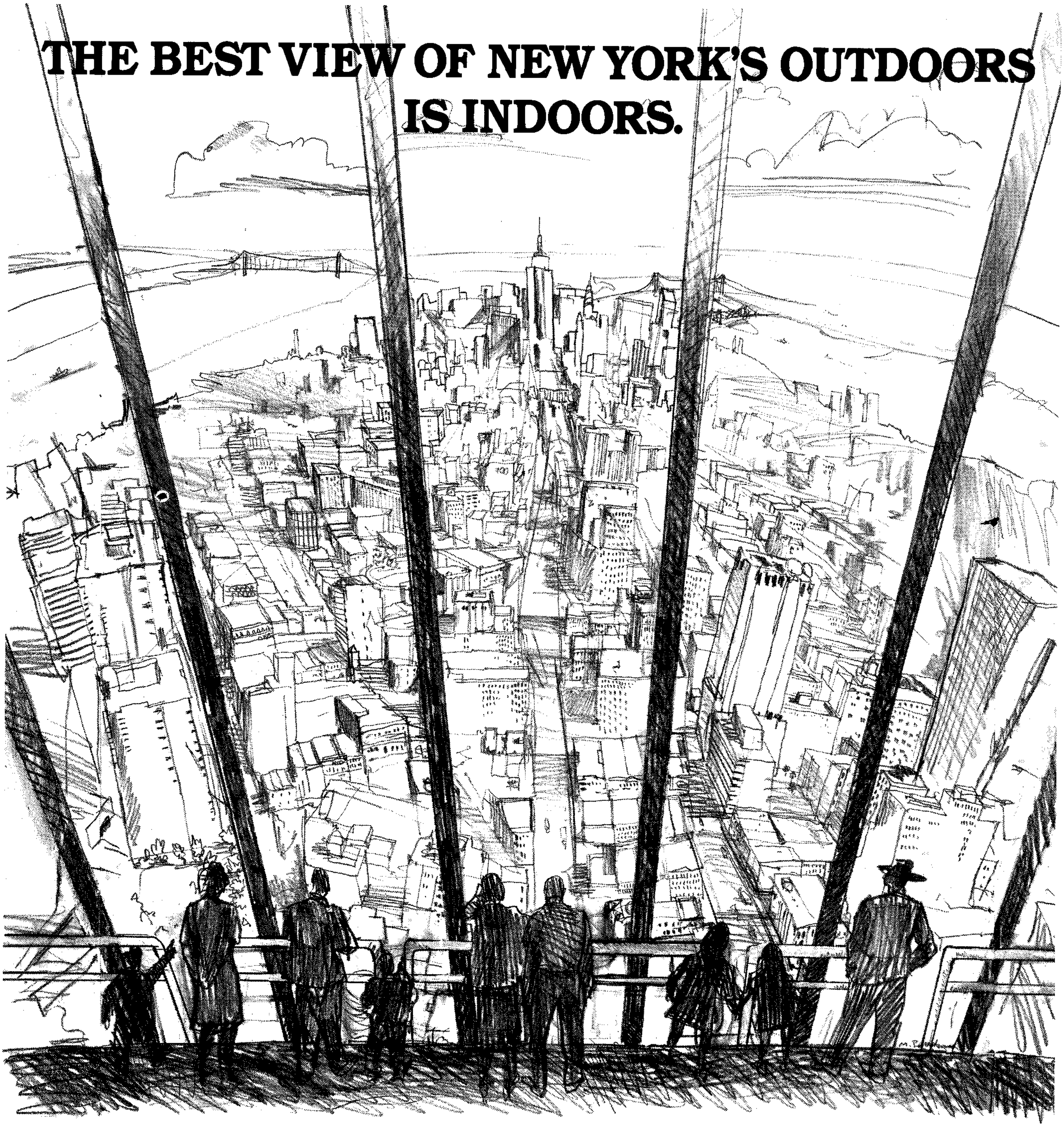

When there's a chill in the air, you tend to head indoors. And that's a shame—because you can miss out on New York's year-round outdoor beauty.

There is one place indoors where you can still appreciate the city's outdoors—the Observation Deck at the World Trade Center. The Deck is fully enclosed and always a comfortable 70°. From the Deck you can see—and feel—the heightened beauty the city always exudes when the weather's brisk.

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The Deck, 107th floor, 2WTC. Open 9:30-9:30 every day. Admission $2.95 adults; $1.50 kids & sr. citizens. For more information call (212) 466-4170.

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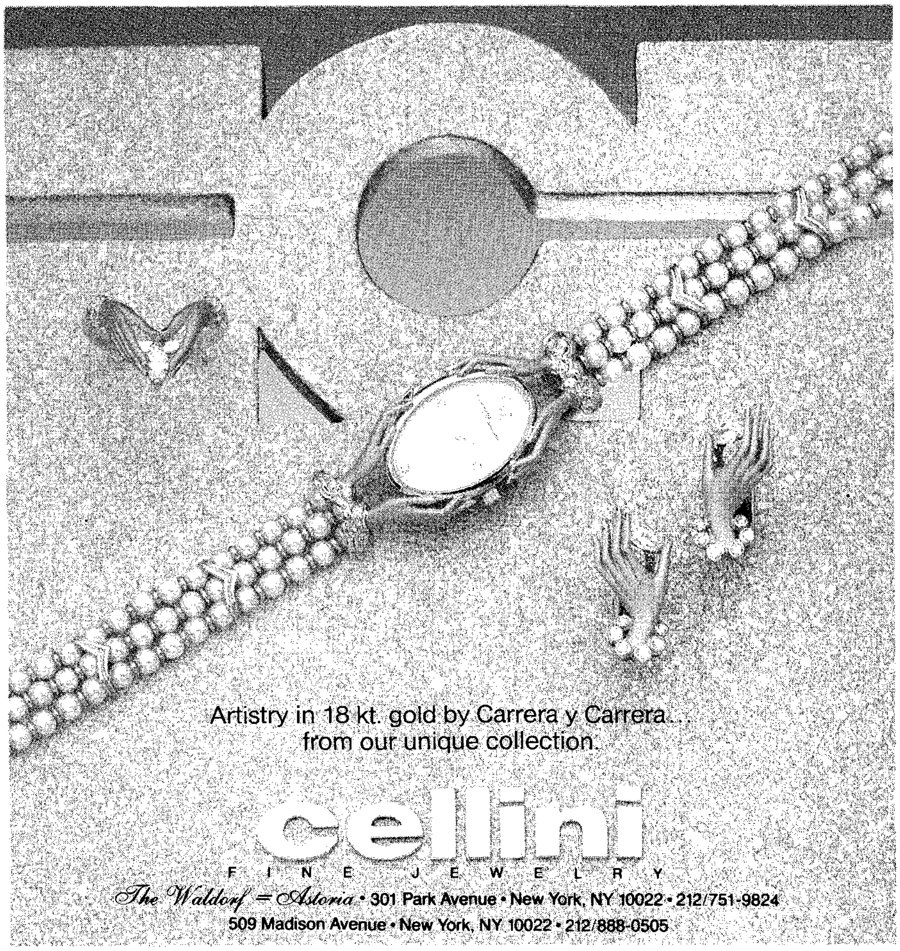
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warm. And if you like the kind of cheesecake that sticks to the roof of your mouth for a week, you're in for a treat.

Golden's Restaurant Delicatessen, 148 West 51st Street (757-5200). Open Monday through Saturday 7 a.m. to 1 a.m. A.E., D.C., M.C., V.

THE DELI WARS ARE PRACtically a blood feud, since one of the **Stage**'s co-owners and the Carnegie's Milton Parker are vaguely related. And for a while, the insults flying between the two delis had everyone reaching for his Maalox.

True, the Stage has been gentrified for some time now, complete with a bar and a glassed-in conservatory on the sidewalk, puff-crust quiche, no less, and fresh-squeezed grapefruit juice (if fresh means sometime this morning).

Before Leo Steiner began overstuffing his sandwiches and wooing the schmoozers left orphaned by the tragic demise of Lindy's, the Stage was *the* deli. But it suffered in pastrami competition with the Carnegie, which still cures its own, and again when Woody Allen celebrated Leo Steiner's world in his *Broadway Danny Rose.*

There's a line in front of the Carnegie, but it's not exactly crowded here at the Stage. Still, the waiter is classically world-weary. That's reassuring. He takes our precious time delivering the pickles. We ask for half-sours. "That's what you're eating," he says.

He's not the kind of guy you want to argue with. There are no sour tomatoes, and the coleslaw comes in a chintzy paper cuplet. But when we try to pour our own celery tonic, he insists on doing the honors: "This is a classy place."

Everything at the Stage is named after someone: Shecky Greene, Joe DiMaggio, Mike Tyson, Dolly Parton (on twin rolls, of course), Oprah Winfrey, even Donald Trump (smoked nova, cream cheese, sliced onion, lettuce, and tomato on a bagel, $11.25). The turkey in my three-and-three-quarter-inch-high Bill Cosby ($10.45) is juicy enough to have come rather recently from a real bird. The bread has no muscle, but the tongue and corned beef are good, too, even a bit fatty—less salty these days, a bow perhaps to the new health consciousness.

The knish here is positively delicate next to the Carnegie's gargantua, but it's fresh, hot, and good. There's a succulent bird in the pot and an aggressive matzo ball with a deep yellow tinge at the core—chicken fat with nowhere else to go. Forget the canned peas and cooked-out gray string beans.

Beer or tea in a glass is the *vin du pays* of Deliland. For sure, the celery tonic is deathly sweet. But the cheesecake manages to be nicely tart and fluffy, even

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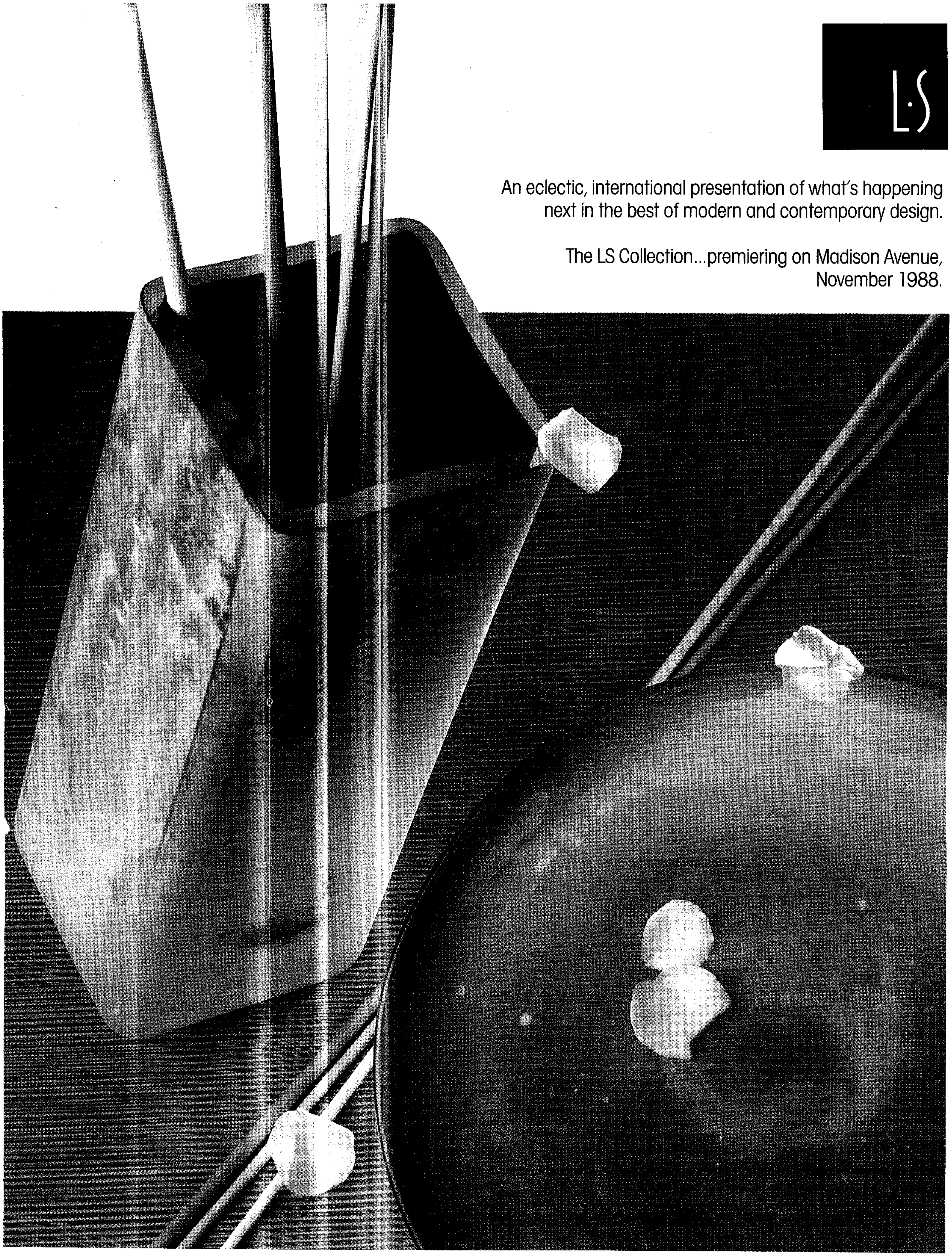

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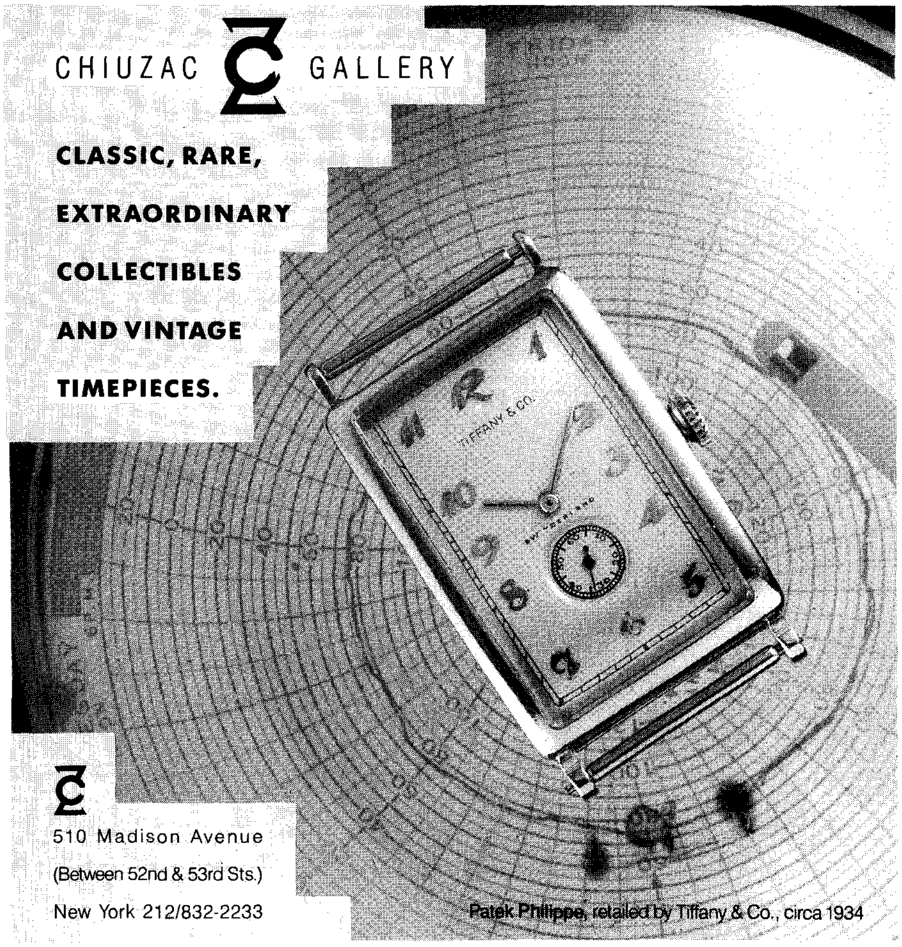

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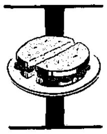
Patek Philippe, retailed by Tiffany & Co., circa 1934

though dense and sticky. Isn't that about all you could ask of a cheesecake?

Our waiter seems upset that we aren't planning to take home the leftovers. "That's terrible," he says. At that moment, a couple walking by gestures toward the remaining half of Bill Cosby.

"It's really good," I say, signaling "okay" through the glass. Then I realize they are not curious but hungry. We wrap the untouched tower of meat in a napkin and take it outside. The waiter feels better and so do we.

Stage Delicatessen and Restaurant, 834 Seventh Avenue, at 54th Street (245-7850). Open daily 6 a.m. to 2 a.m. No credit cards.



IT'S LUNCHTIME AT THE **Second Avenue Deli.** After all, a serious archaeologist wants to see the shards of a culture in situ. Can't report on celebrities here, as we're not sitting in the Molly Picon Room. But we've got fake stained glass, instant pickles, and strangers at our table. Still, my pal Elton is uneasy. The waitress is too nice. "Here's challah," she says. "Enjoy."

"It's not right," says Elton. "If you don't get an argument, you don't get indigestion and you don't have a serious deli experience."

Isn't anyone hand-chopping chicken livers anymore? This version is sweet and good but overly smooth. You won't want to trek downtown for the cured meat here. The corned beef, pastrami, and soft salami in my No. 4 combo ($7.65)—four inches at its tallest peak—is old-fashioned, fatty but tough, with a grudge of flavor. Not so bad, not so good.

Come for cholent, the hearty stew of the Hebrew Sabbath. With its white beans, potatoes, kidney beans, and moist chunks of beef, it's a splendid near-cassoulet. And the kasha varnishkes—perfectly cooked bow ties of pasta studded with the nutty grain and perfumed with celestial chicken fat—is heavenly.

The Second Avenue Deli definitely wins the Carrot Award. There are dozens of sweet disks, perfectly cooked, in the juicy potted chicken, plus an ethereal matzo ball. It seems almost sacrilegious to find carrots so unabused in a kosher kitchen—not that I'm complaining. The breast of veal tastes as if it might have been sitting a few days, but the bread stuffing—artery plug that it is—is irresistible.

When a late guest arrives, the waitress insists on rewarming everything and won't let us escape without leftovers. "We're not wasting this," she decrees, dispensing aluminum foil.

Second Avenue Kosher Deli, 156 Second Avenue, at 10th Street (677-0606). Open Sunday through Thursday 11 a.m. to midnight, Fridays and Saturdays till 2 a.m. No credit cards. ■

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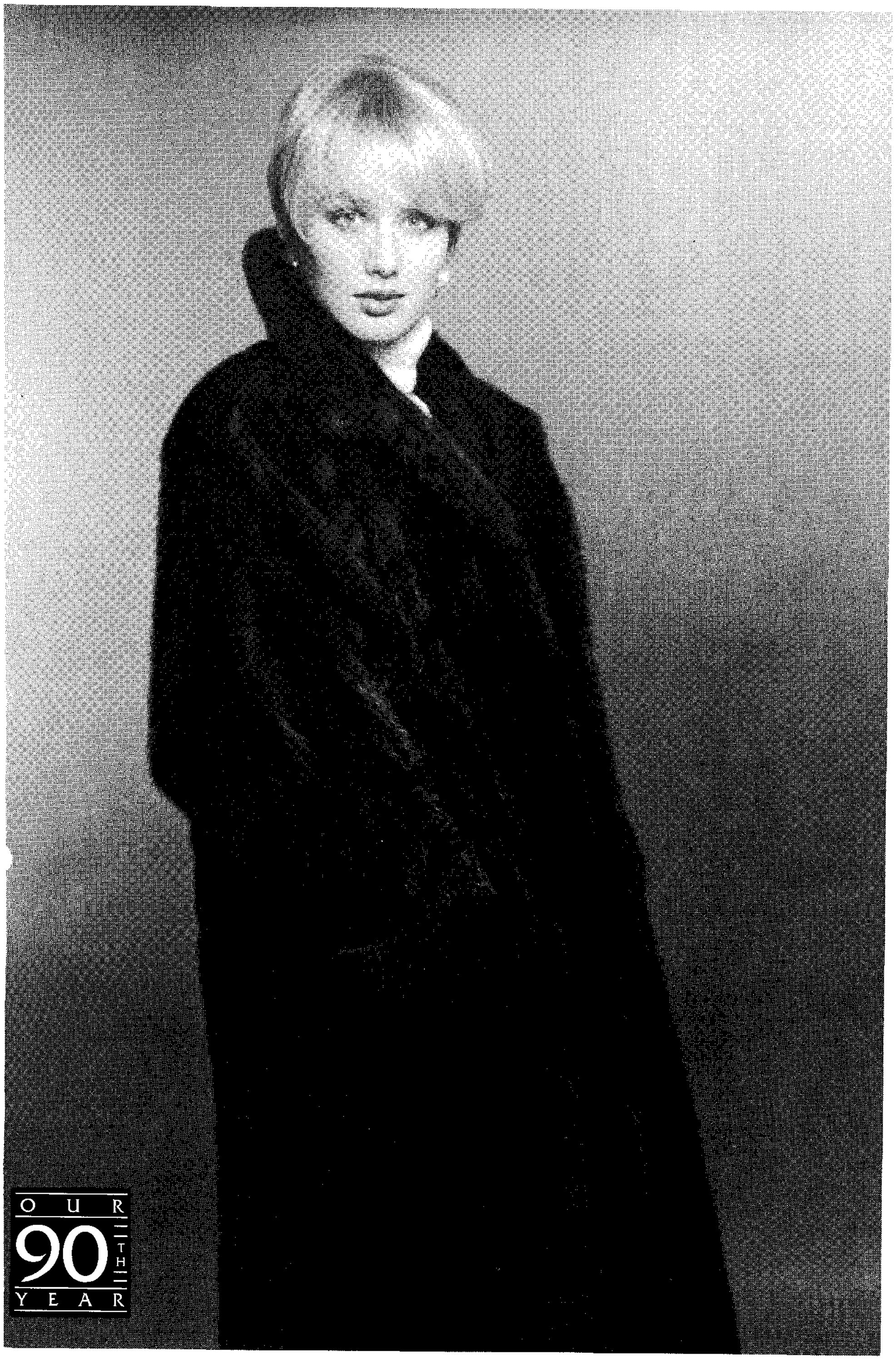

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PHOTOGRAPHED BY

ELLEN FORBES BURNIE

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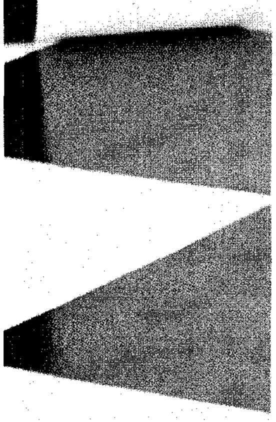

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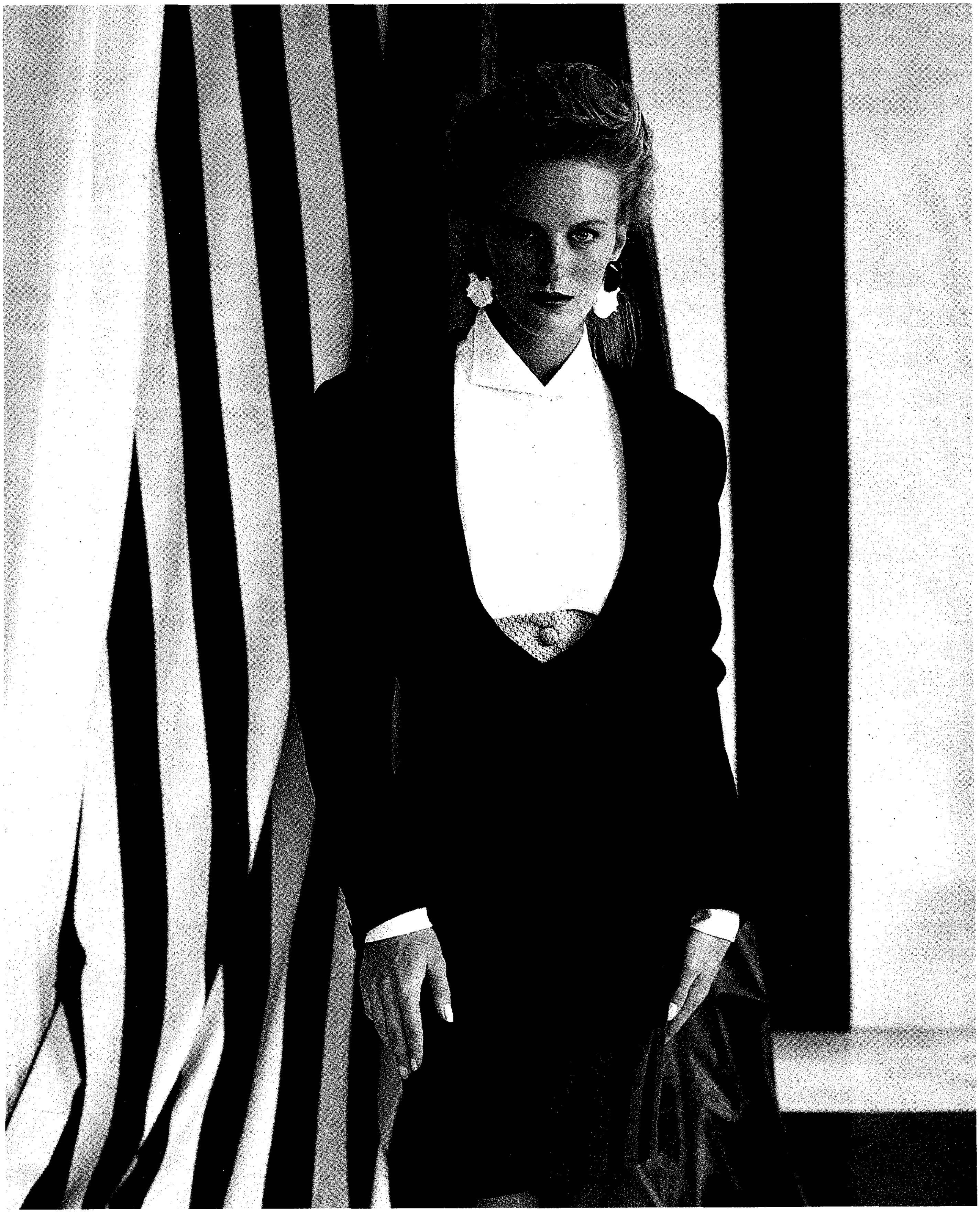

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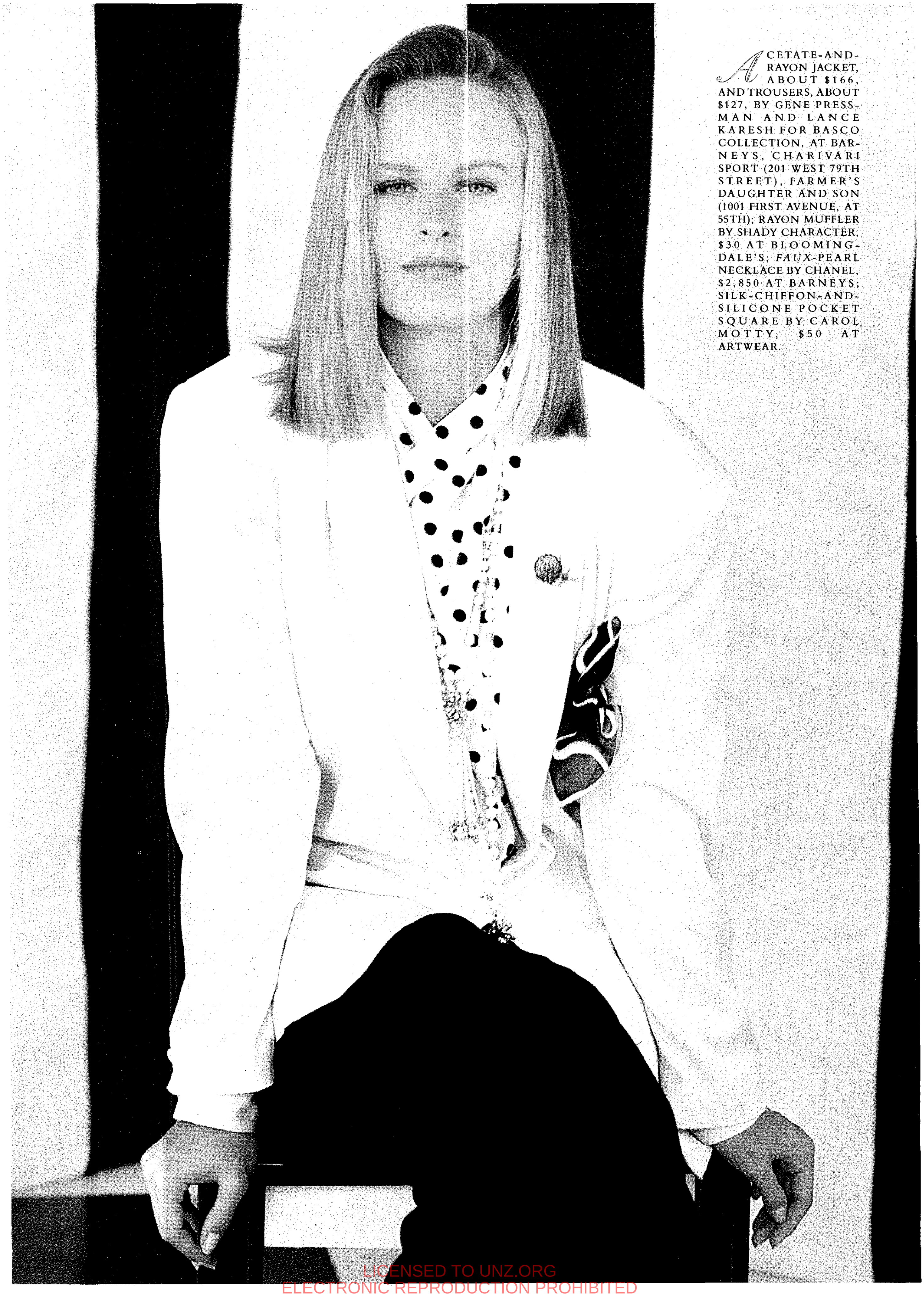
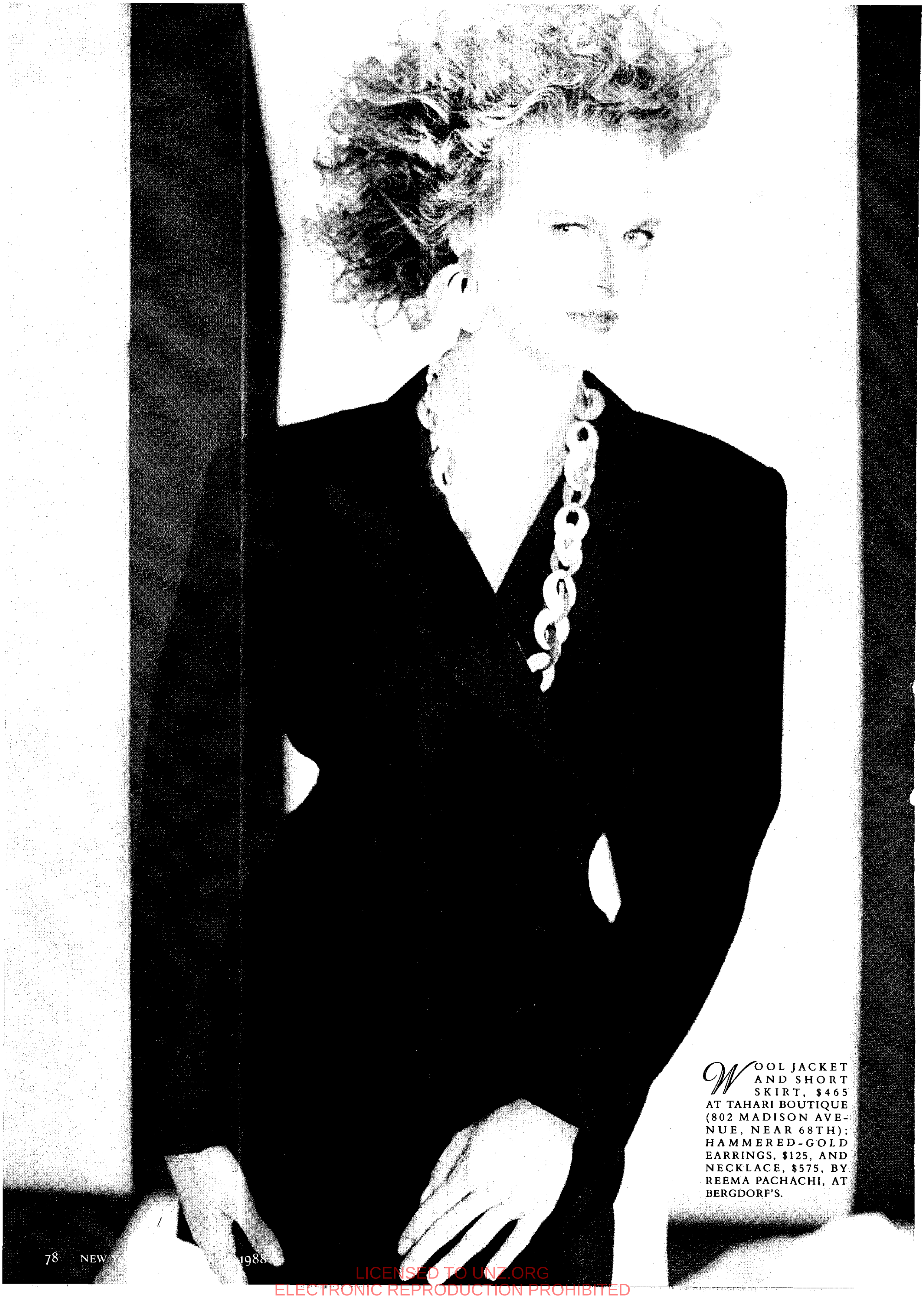
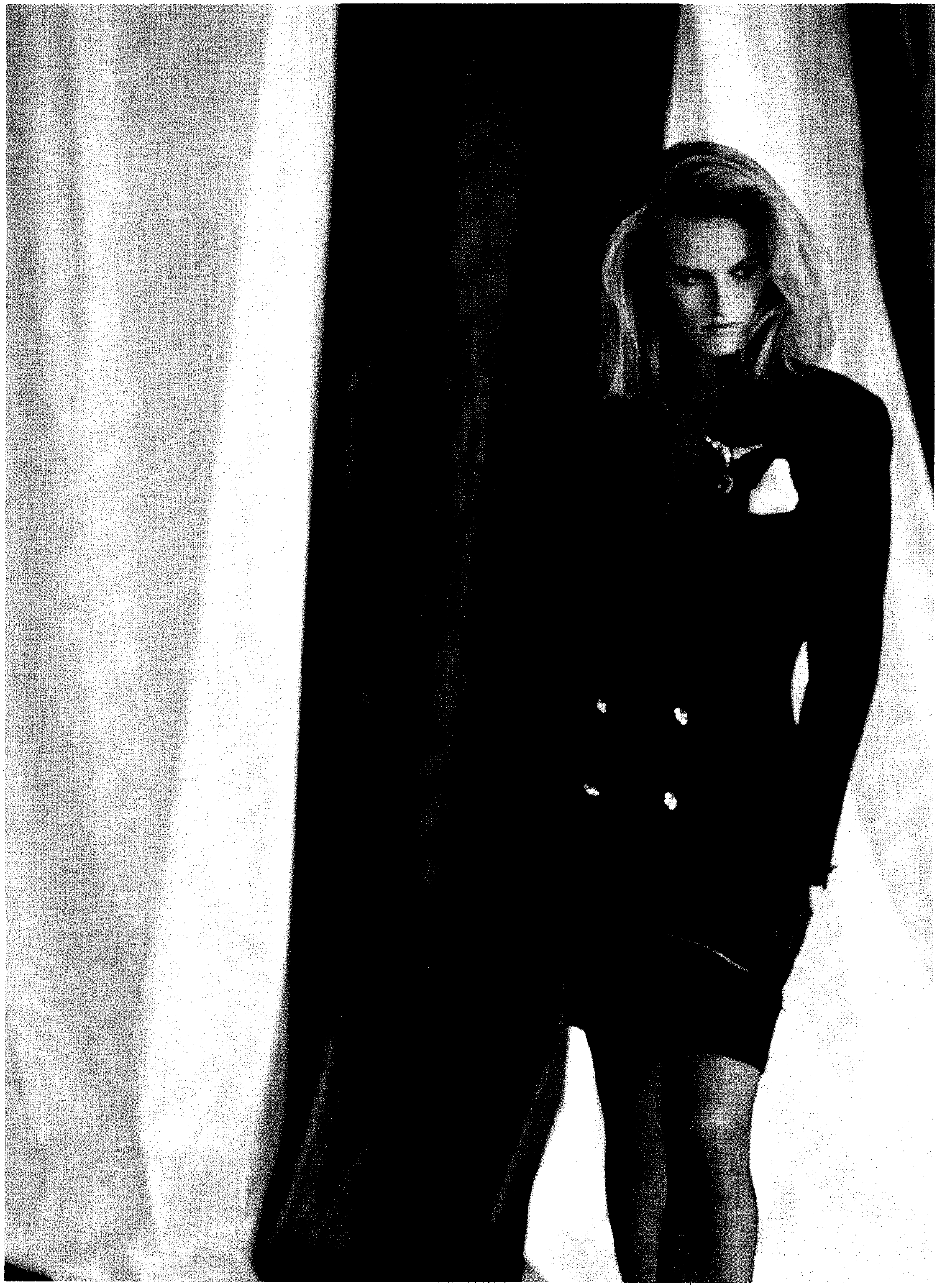


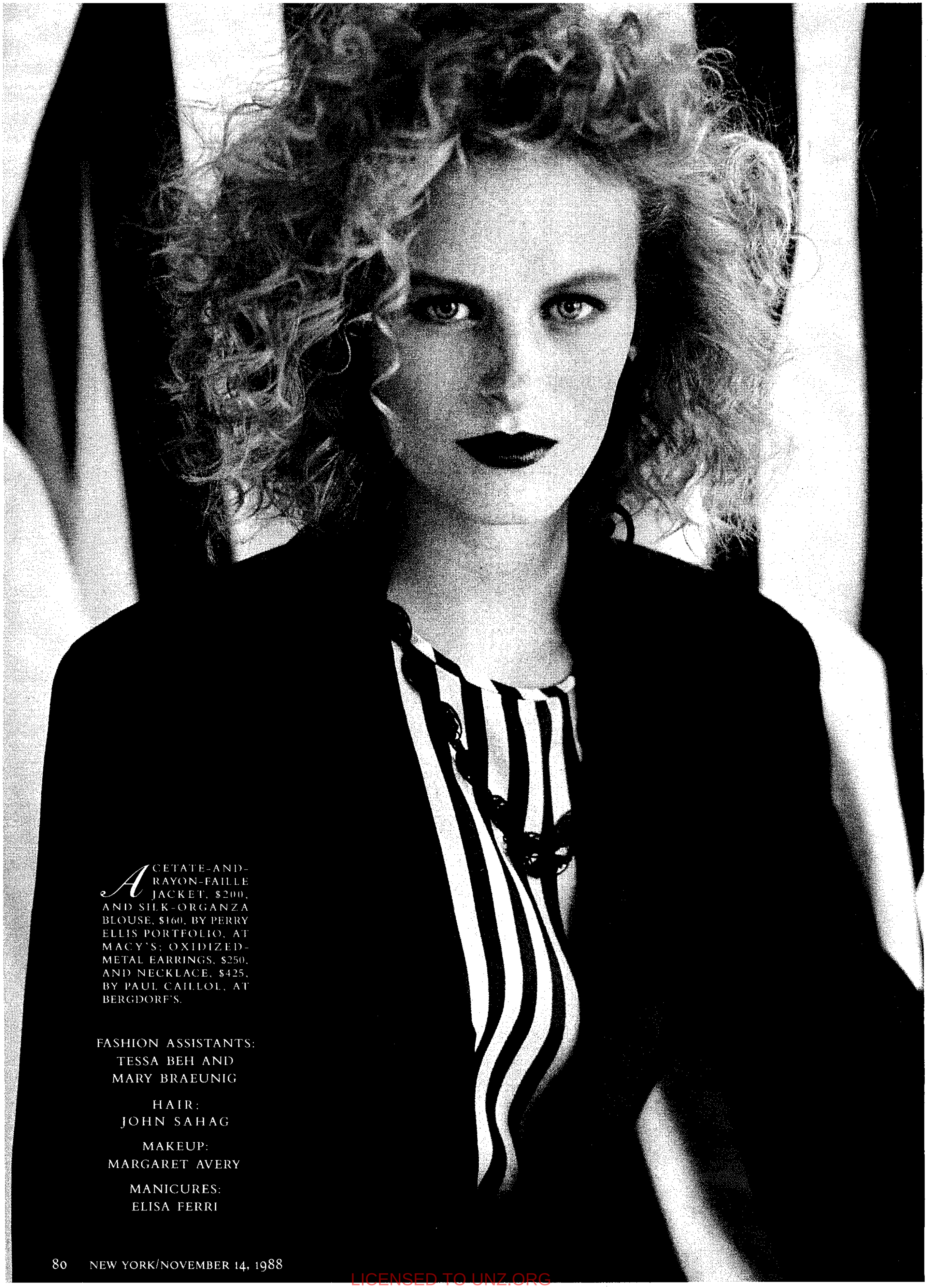
ACETATE-AND-RAYON JACKET, ABOUT $166, AND TROUSERS, ABOUT $127, BY GENE PRESSMAN AND LANCE KARESH FOR BASCO COLLECTION, AT BARNEYS, CHARIVARI SPORT (201 WEST 79TH STREET), FARMER'S DAUGHTER AND SON (1001 FIRST AVENUE, AT 55TH); RAYON MUFFLER BY SHADY CHARACTER, $30 AT BLOOMINGDALE'S; *FAUX*-PEARL NECKLACE BY CHANEL, $2,850 AT BARNEYS; SILK-CHIFFON-AND-SILICONE POCKET SQUARE BY CAROL MOTTY, $50 AT ARTWEAR.



WOOL JACKET AND SHORT SKIRT, $465 AT TAHARI BOUTIQUE (802 MADISON AVENUE, NEAR 68TH); HAMMERED-GOLD EARRINGS, $125, AND NECKLACE, $575, BY REEMA PACHACHI, AT BERGDORF'S.



WOOL-CRÊPE JACKET WITH SATIN LAPELS AND RHINESTONE BUTTONS, ABOUT $296, AND WOOL-CRÊPE SKIRT, ABOUT $122, BY ANNE KLEIN II, AT BONWIT TELLER AND MACY'S; VINTAGE SILVER-AND-PASTE BROOCH, $850 IN THE SENTIMENTO COLLECTION AT BERGDORF'S; GLOVES BY PORTOLANO PRODUCTS.



Acetate-and-rayon-faille jacket, $200, and silk-organza blouse, $160, by Perry Ellis Portfolio, at Macy's; oxidized-metal earrings, $250, and necklace, $425, by Paul Caillol, at Bergdorf's.

FASHION ASSISTANTS:
TESSA BEH AND
MARY BRAEUNIG

HAIR:
JOHN SAHAG

MAKEUP:
MARGARET AVERY

MANICURES:
ELISA FERRI

Guess which car has a higher resale value? Guess again.

Admittedly, it was close.

But when the final results were totalled, the Hyundai Excel GLS edged out the Mercedes 190E by a bumper.*

According to the 1988 July/August Kelley Blue Book, the Hyundai retained 87% of its original price vs. 83% for Mercedes.

And while some were rather surprised by the outcome, Hyundai owners weren't.

After all, consider everything the Excel comes equipped with. There's room for five, reclining bucket seats, wall-to-wall carpeting, even an electric rear-window defroster.

There's also a rather selfish reason for the Excel's high resale value. Who could part with a car that comes with so many standard features–over 70 in all? Extras like an electronically tuned AM/FM stereo cassette with auto reverse. As well as free membership in the Cross Country Motor Club.®

Besides coming fully equipped, the Hyundai also comes with a 36 month/36,000 mile Bumper-to-Bumper limited warranty (with no deductible required).**

And along with holding its value down the road, the Excel from Hyundai has a very reasonable price tag to begin with. Plus, a well-deserved reputation for being reliable and dependable.

All of which helps to explain why the Excel is one of the few stylish cars that doesn't lose its figure.

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HYUNDAI

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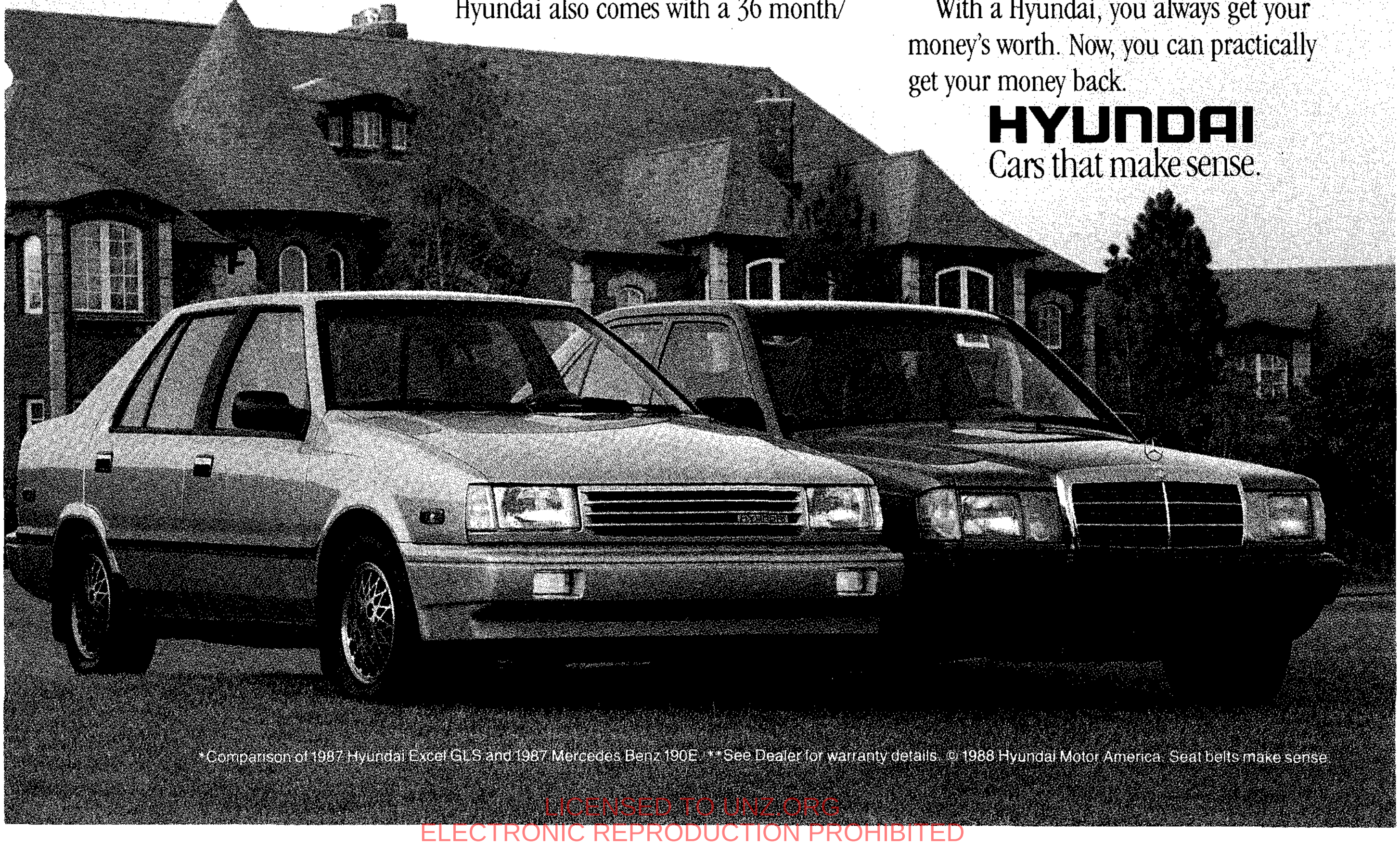
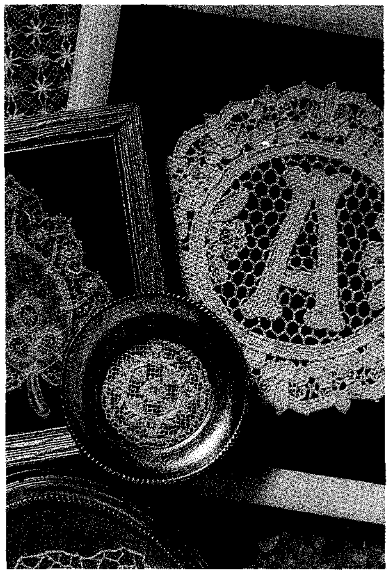


*Comparison of 1987 Hyundai Excel GLS and 1987 Mercedes Benz 190E. **See Dealer for warranty details. © 1988 Hyundai Motor America. Seat belts make sense.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

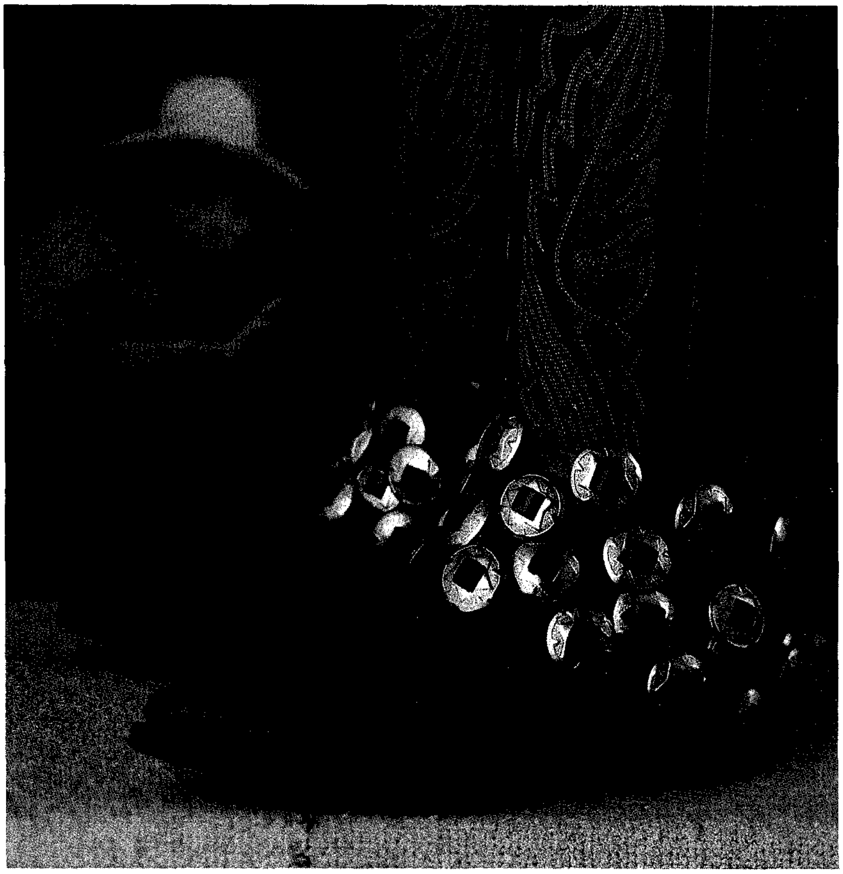
By Corky Pollan



A Lace in the Crowd

Muriel Clarke has culled embroidered and lacy detritus—delicate flowers that were meant to be appliquéd on ethereal peignoirs, bits from gossamer pillowcases, pieces from frothy bobbin-lace jabots, old drawn-threadwork doilies—mounted them on velveteen or cotton, then had them framed by her husband, Bert. Now these exquisite leftovers from another era can add charm to our empty apartment walls (from $25 for a tiny handmade needle-lace trifle to $45 for a square white linen doily embroidered with pale silk blossoms to $95 for a large spray of mixed flowers).

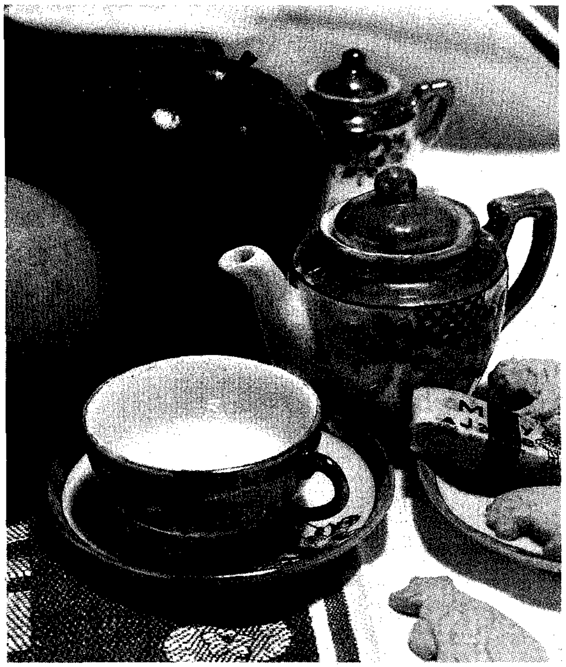
TROUVAILLE FRANÇAISE/*737-6015/By appointment only*



The West Years of Our Lives

Carry the cowboy trend perhaps one step too far: Lasso your boots with a concho-boot bracelet. Made of leather and nickel, the bracelets come in four colors, and they're sure to add pizzazz to any boot—cowboy or not ($15).

BILLY MARTIN'S/*812 Madison Avenue, at 68th Street/861-3100*



And Baby Makes Tea

Did children in the twenties and thirties actually ever *play* with these tea sets? Well, if they did, they must have handled them ever so gingerly. Esther Gold of Goldust Memories has a trove of kiddie Japanese lusterware sets—many in pristine condition and still in their original boxes. Gold has Victorian bone-china beauties, too, along with Art Deco and agateware, even miniature sets for dolls who take tea ($25 to $150).

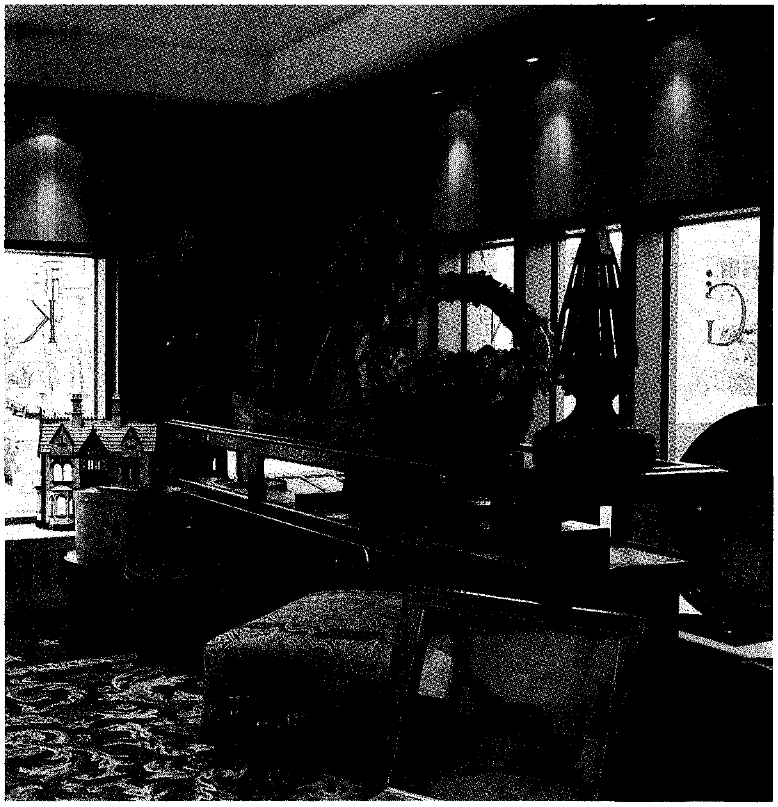
GOLDUST MEMORIES/*386 Second Avenue, near 22nd Street/677-2590*

Photographs: left and bottom, David Lawrence; top, Tony Cenicola.

A View of Her Favorite Things

Although Barbara Kogan's antiques roots may be commonplace—she began collecting as a young girl—her route has been unique. For the past 22 years, she's owned two antiques shops in San Juan, as well as the largest store for china, crystal, and jewelry on the island. Now Kogan has returned to New York and opened an elegant emporium filled with a beguiling array of beautiful things, new and old. Her shop, ensconced in eight rooms graced with Colefax and Fowler fabrics, is a fanciful setting for her predominantly English treasures. Eighteenth-century chairs, myriad Georgian paste jewelry, and antique Spode and Derby china share the space with contemporary sterling-silver flatware designs, Viscount Linley's porcelain, and Peggy Stephaich's jewelry creations. Stationery and leather goods are from Smythson, in London, and the shop is replete with enough sterling-silver frames, tea caddies, and whatnot to transform any bare end table into an appropriately cluttered Victorian one. (From $50 for a Smythson leather desk calendar to $500 for a Victorian gold brooch to $300,000 for a contemporary diamond-and-emerald necklace.)

KOGAN AND COMPANY/*971 Madison Avenue, at 76th Street/Mezzanine/288-8523*



Best Bites

At Plymouth, they probably said, "Thanks be for these fine pyes." Today we say, "Beautiful, but order them *now*." We thank William Greenberg Jr. for his crunchy pecan and spicy mince pies, for those teensy date-nut cookies that East Side ladies love, and for his biggie pie (with almost any filling) to feed 75 (eight- and ten-inch pies, $16.95 to $35; cookies, $15.95 a pound; large pie, $295). Bless Petak's creamy pumpkin-cheese cake (six-inch, $15; nine-inch, $25), and the tart cranberry-apple and smooth aplesauce-pumpkin from the Little Pie Company. Its apple pie is an old favorite, and its Key-lime pie is a new American classic (eight- to ten-inch pies, $9 to $18.50). And let's salute the big bird with Indiana's turkey-shaped sugar cookies ($3.50 each) to finish the feast. —**Barbara Costikyan**

WILLIAM GREENBERG JR. DESSERTS, INC./*All locations*

PETAK'S/*1244 Madison Avenue, near 90th Street/722-7711*

THE LITTLE PIE COMPANY/*410 West 43rd Street/736-4780*

INDIANA/*80 Second Avenue 505-7290*

Photographs: top, Andrew Garn; bottom, Tony Cenicola.

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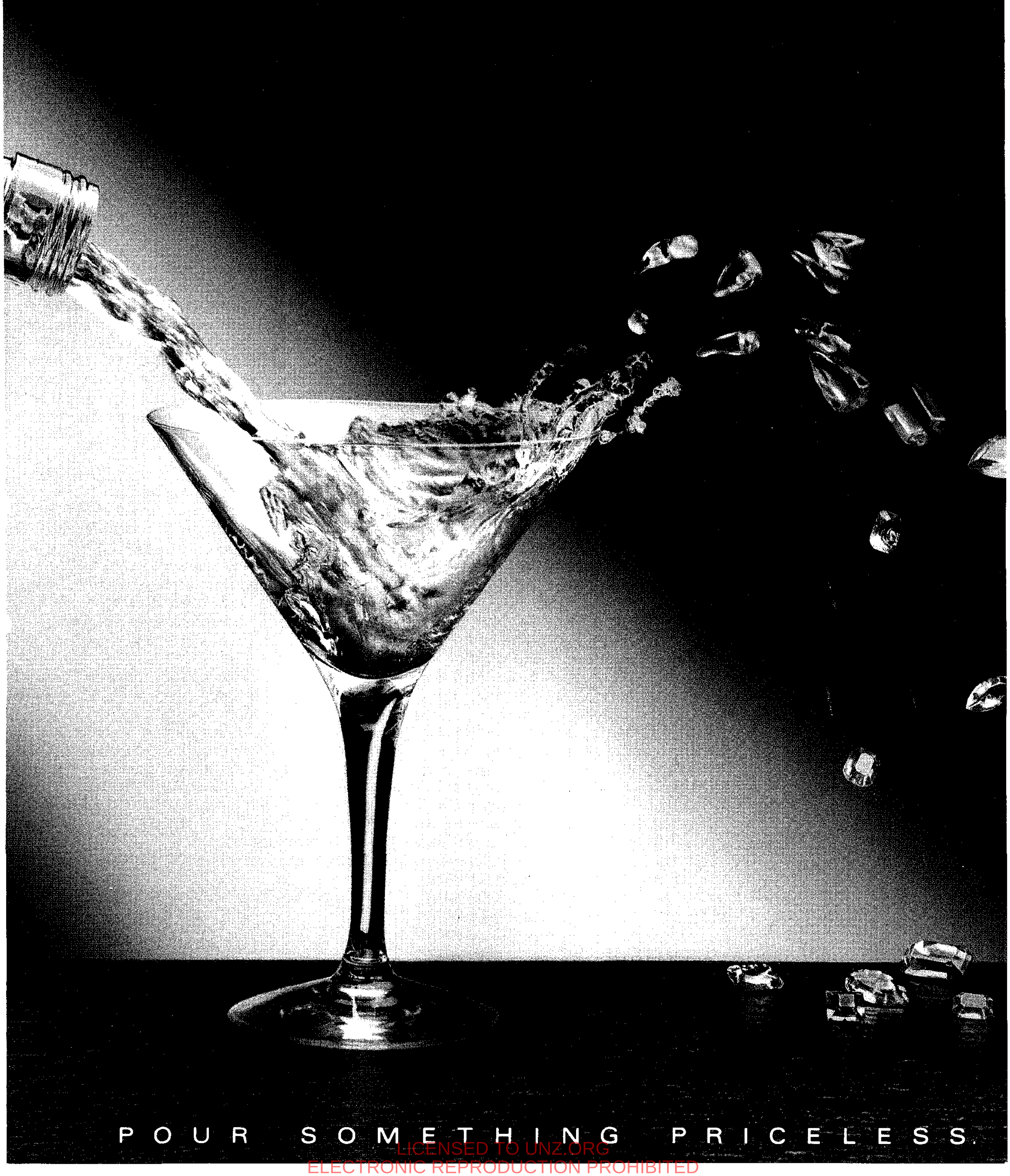


Best Bids/Bob Felner

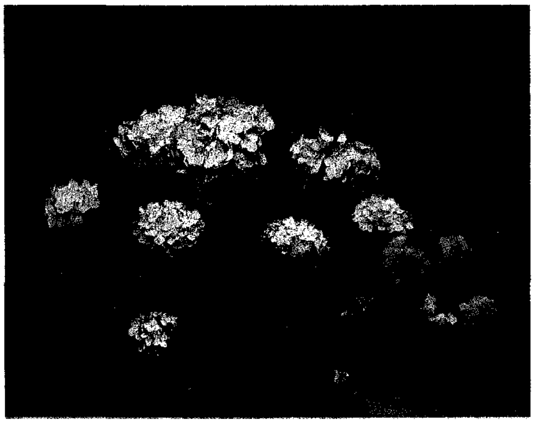
HIGH SEASON

"...At Christie's, there's an auction of Impressionist and modern paintings that until now have been out of public view..."

THE AUCTION SEASON PEAKS IN COMING weeks with sales covering an extraordinary range of objects, from paintings by Impressionist masters to Biedermeier end tables and autographed photos of opera divas.

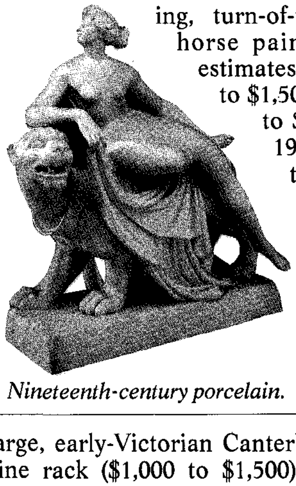
At Christie's (502 Park Avenue, at 59th Street) on November 14, a magnificent collection of paintings that until now have been out of public view goes on the block. It belonged to William and Edith Mayer Goetz (a daughter of Louis B. Mayer) and, according to Christie's, represents "one of the finest collections of Impressionist and modern works ever to be auctioned."

Given the staggering prices that masterworks bring today, the paintings will likely be snapped up by either foreign collectors or a large Japanese insurance company, and disappear again. Just as they did a half-century ago, the newly rich covet these pictures: Picasso, Degas, Cézanne, Monet, Manet, Modigliani, Fantin-Latour, Sisley, and Vuillard. Not a dull picture among the 28 lots.



Fantin-Latour at Christie's.

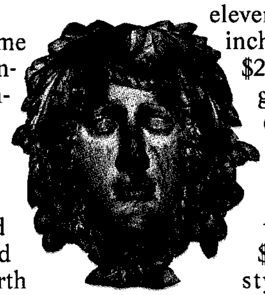
At Christie's East (219 East 67th Street), there's a sale of furniture, paintings, and decorative objects on November 8 with extremely reasonable presale estimates. Lots 129 and 130 are charming, turn-of-the-century horse paintings (the estimates are $1,000 to $1,500 and $800 to $1,200). Lot 190 is a nineteenth-century porcelain figure of Ariadne and the Panther ($400 to $600), and lot 337 is a large, early-Victorian Canterbury magazine rack ($1,000 to $1,500). There's a Louis XVI bleached-beechwood fauteuil (armchair) upholstered in green velvet, from the late eighteenth century ($2,000 to $3,000), and lot 341 is a very pretty William IV rosewood side table, circa 1835 ($1,500 to $2,500).



Nineteenth-century porcelain.

For opera fans, there is a November 15 sale at Christie's East of property from soprano Rosa Ponselle's estate: photos of the diva and her admirers—Caruso, Scotti, Puccini, Pons—pottery poodles, and bisque bric-a-brac.

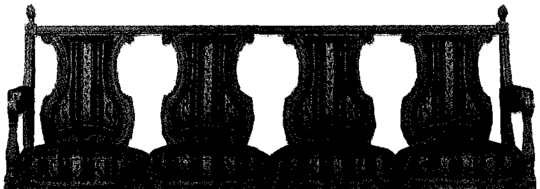
On November 22, the same auction house is selling wonderful English and Continental furniture, artworks, rugs, and what dealers call "smalls"—tabletop objects. Lot 526 is a pair of eighteenth-century gilded-wood masks representing spring and fall ($200 to $400). Also worth noting: two fantastic Empire frosted-glass plaques of Egyptian figures (lot 555A, $1,200 to $1,800) and two glass decanters and stoppers (lot 472)—one in the shape of Nelson's column and the other a seated Egyptian figure ($150 to $250). A pair of hand-painted china busts of Juno and Neptune from England (lot 488), quite reasonably estimated at $400 to $600, is decorative, and the two Charles X urns on marble plinths are stunning (lot 562, $1,500 to $2,000). A funny opaline-glass beaker with a snake wrapped around it is part of a group of miscellaneous objects estimated at between $250 and $350. Among other things to be on the lookout for: a painted bust of Alexander II (lot 491, $500 to $700), a pair of Biedermeier-style walnut and ebony-trimmed side cabinets (lot 641), a pair of Biedermeier-style armchairs (lot 622), and two Regency-style side tables (lot 619). The smaller objects are perfect for adding texture to newly decorated rooms and are much sought after by designers and dealers.



Gilded mask.

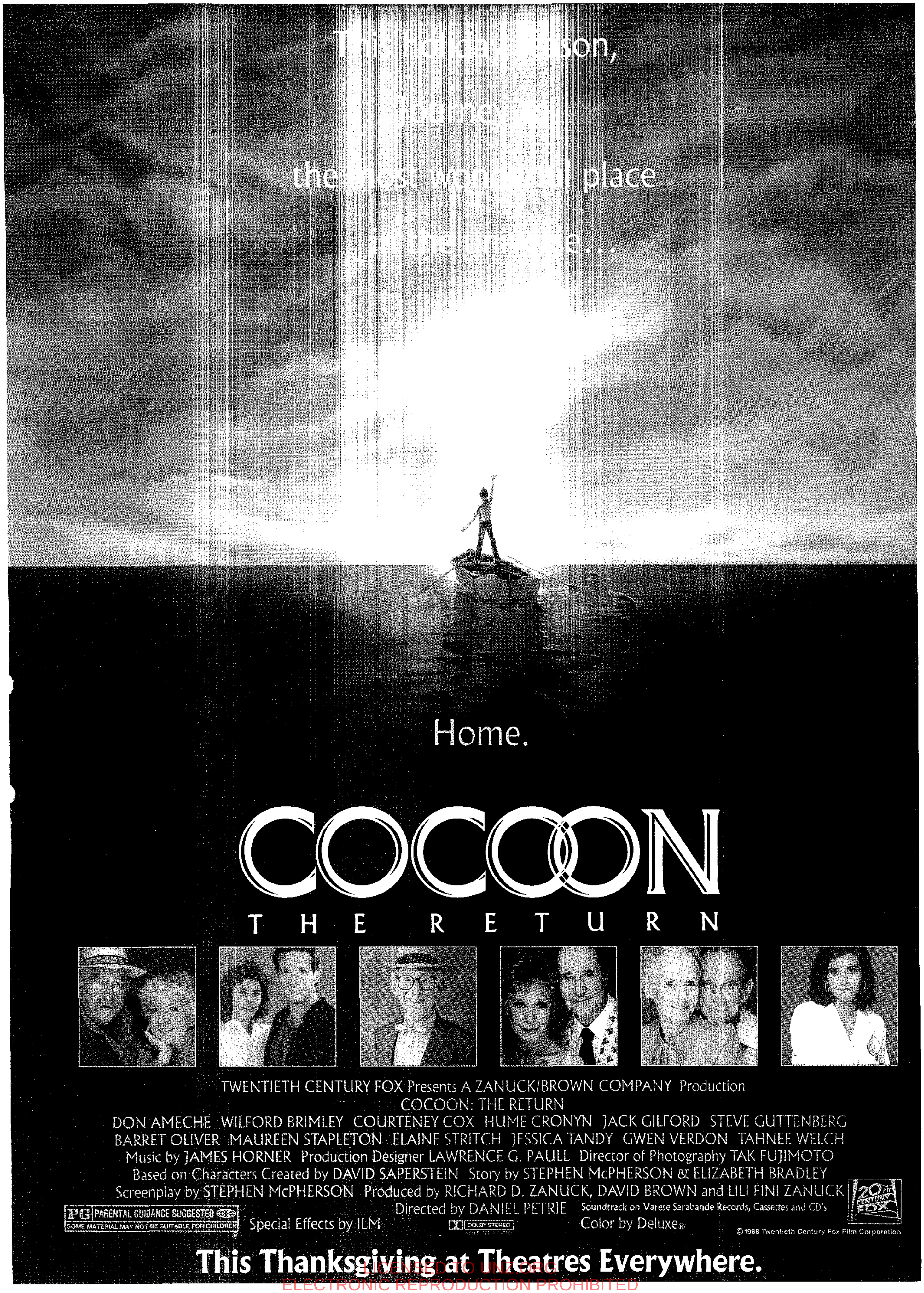
On November 9, William Doyle Galleries (175 East 87th Street) is having one of its catchall sales of English and Continental furniture, decorations, and paintings. Look for the gray-and-white Louis XVI–style settee (lot 155). It comes from the attic of antiques dealer Frederick P. Victoria and looks as if it belonged in an eighteenth-century hairdresser's salon—a guaranteed conversation piece ($1,000 to $1,500). A nineteenth-century Heriz rug (lot 615)—eleven feet by fourteen feet eight inches—is estimated at $1,500 to $2,500, and the large Venetian-glass mirror (lot 167) has an estimate of $1,000 to $1,500. Lot 224 is a handsome Biedermeier fruitwood-and-ebony console and mirror—potentially a very good buy at $1,500 to $2,500. An Empire-style center table (lot 232), painted black with an inlaid-slate top, has an estimate of $1,200 to $1,800 and is worth more than a passing glance. In a decorative vein, there's lot 189: a massive pair of Egyptian Revival black obelisks (two and a half feet high), estimated at $800 to $1,200. There is also silver, small objects, and paintings.

On November 12, there is a sale at



Louis XVI–style settee.

Photographs: top, Christie's New York; bottom left and center, Christie's East; bottom right, William Doyle Galleries.



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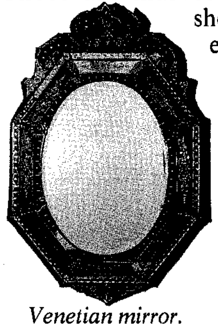
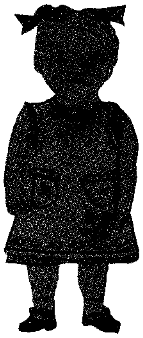
Sotheby's (1334 York Avenue, at 72nd Street), of Impressionist and modern drawings and watercolors, which are on view from ten to five until the day before the sale. The estimates vary—many are below $10,000—for works by Boudin, Bonnard, Marquet, Feininger, and Grosz. These are marvelous drawings and should be seen whether or not you plan to bid. You may even consider putting off buying that Schnabel and buy something by Matisse, Modigliani, Miró, Magritte, Léger, Toulouse-Lautrec, Laurencin, Degas, Dufy, Klee, Schiele, Schwitters, Vuillard, Renoir, Picasso, or Gauguin.


Venetian mirror.

The dark-and-moody school of painting is well represented in William Doyle's November 16 sale: chubby women, surly, bewhiskered men, lowing cattle, deer on the run, and the cherries-in-a-bowl school. Most of the lots are below $10,000; many are below $5,000. The sale also includes some works by well-known nineteenth- and twentieth-century artists.

If you are a first-time bidder, try to arrive an hour before your lot is auctioned to get the feel of the sale. Registration for a paddle is simple—ask at the information desk. The only general requirement for bidding is a credit card and sometimes a bank reference. If you've never bid before, the process can be nerve-racking, but once you raise your paddle, it becomes second nature. When you bid, hold your paddle up until it's been seen and your bid acknowledged by the auctioneer, then put it down unless you intend to keep raising your bid.


Picasso's Maya.

Sotheby's and Christie's generally have both a morning and afternoon session, so check your catalogue for the lots covered in each session. Keep in mind that a standard 10 percent commission is charged to the buyer on all items unless otherwise indicated. You should read the conditions of sale in your catalogue before making any serious bid.

Exhibitions and sales are open and free to the public. There is a charge for the catalogues, though they are always provided for browsers by the auction house during the exhibitions. Remember, you have to pick up what you buy, but the galleries have suggestions about trucking. ■

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Art/Kay Larson

GALLERY GUIDE

"...Lucas Samaras is mesmerized by sensual overload. Ross Bleckner's recent work should not be too easily dismissed..."

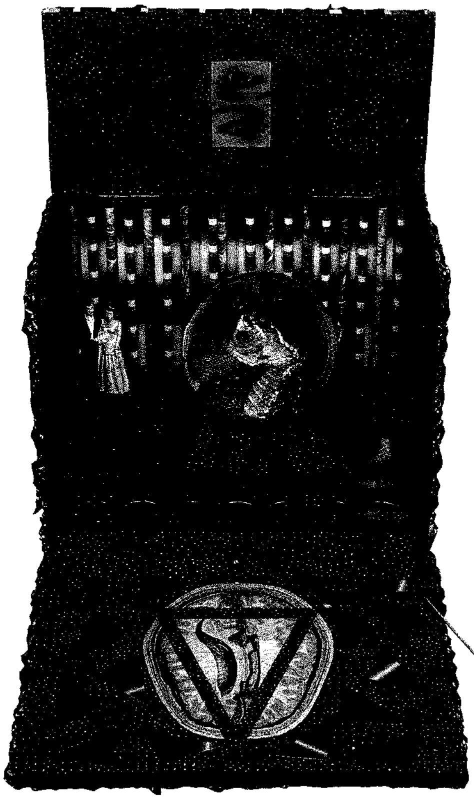
WHILE EVERYONE ELSE THESE DAYS (IT seems) thinks of art as a paragraph in a textbook, **Lucas Samaras** pursues his private fixations like an up-to-date Hieronymos Bosch, happily at play with his kit of high-tech toys. His new show at Pace Gallery is a bittersweet tonic. It includes one of Samaras's dizzying mirrored rooms (mirrors on every surface, including floor, "bed," "chair," and door), some slightly demented drawings, and twelve gorgeous, menacing boxes coated with a fantasy ransom of dazzling beads and phony jewels.

Samaras has been a maverick presence in American art for almost 30 years, reappearing every now and then just as everyone was ready to forget him, usually with a fresh new body of work—some of it amazing, some merely startling. In the seventies, he discovered that Polaroid photographs, many of himself posed in his kitchen, could be turned into liquid hallucinations. In other photographs of art-world people under colored floodlights, he stared into the camera from the sidelines—the artist as ironic-demonic observer. He has had a harder time in the eighties, when he has seemed somewhat adrift.

This show represents a kind of homecoming, returning Samaras to the work that built his reputation. The boxes weren't much in evidence during his recent dry spell, though he says he kept making them. The ones here, most of them from the past two years, virtually smoke with psychic intensity. Samaras's extraordinary powers of invention can leave you wondering whether there's a core to his work. This show reminds you there is one, and so does the retrospective, organized by the Denver Art Museum, that is now traveling the country (bypassing New York in favor of Washington and Boston). The center is Samaras himself—an artist, like Bosch, using art to purge his mind of the other worlds that press in on him, seductive and strange.

A box is a concentrated universe. Joseph Cornell's cosmos was intimate, dreamy, mysterious, romantic. Samaras's boxes seem almost radioactive. They are covered in a seamless, scaly skin of shells, beads, and glass baubles, buoying up dangerous-looking things: barbed fishing lures, a poisonous snake's head, a tarantula, a scorpion, lovers in psychically lethal tangles, and the artist himself, whose face floats amid the beads as a coded warning and a reminder.

Samaras is mesmerized by sensual overload. The mirrored room—built from plans drawn up in 1969—is another kind of box of walk-in dimensions. Like the other versions of this theme that have been built over the years, the mirror room is infinitely expansive, but it is also as claustrophobic as the small, compressed boxes, drawing the observer into a chamber of distractions where the artist's psychic heat becomes a furnace. (Pace Gallery, 32 East 57th Street; through November 26.)



OPEN QUESTION: *Samaras's* Box #125.

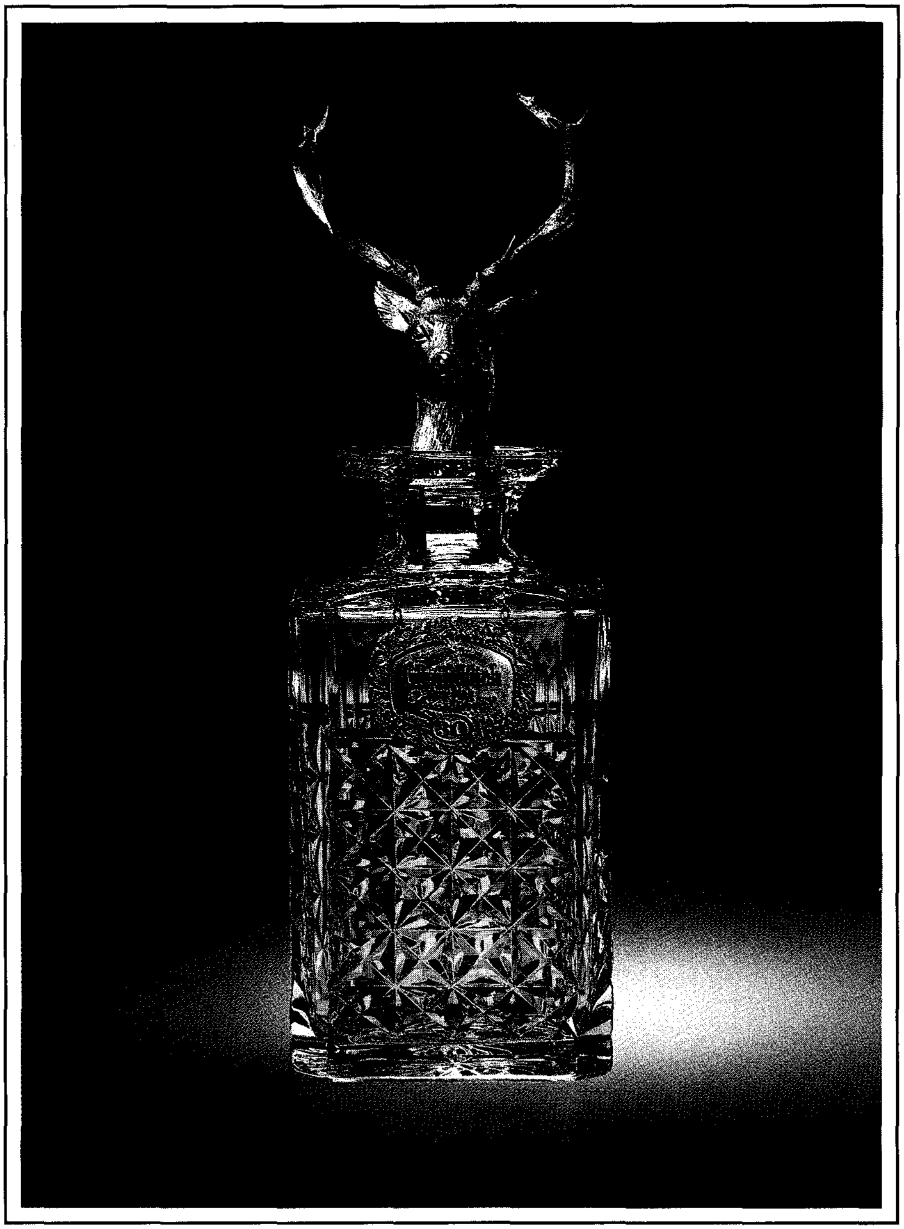
FOR ADMIRERS OF **Ross Bleckner**'S DARK miasmas, here are more. The paintings in his new show at Mary Boone are wet-looking nightscapes, lit this time by scattered points of light that seem to reflect off wet ground like distant headlights on a rainy road. The lights occasionally resolve themselves into fluttering white birds, comet trails, pointing hands, and winged things trailing streams of phosphorescence. There are hints of magical forces embodied in hot spots of luminosity.

Bleckner began the works in this series as memento mori, but they have become something else. The collapse of rationalism, he suggests, has given rise to troubling, quasi-mystical quadrants of modern experience. There is a corresponding collapse of the old optimism that underlay formalist art. Bleckner has responded by retreating to the sort of antique mind-set that admires heraldry and is drawn to paintings of pixies and wood sprites. It's very au courant to be anti-modernist, and there is much that is attractive about Bleckner's high-gloss nightscapes. They propose to resurrect the romanticism that has been surgically removed from art during the twentieth century. At the same time, the pair of kissing white hummingbirds, in *Us Two,* or the white hand that seems to be dangling a light bulb from its index finger—presumably to light a path for someone in *Friend of a Friend*—are so embarrassingly sentimental that even Hallmark might be abashed. Thinking back to Bleckner's previous shows, you remember a premonitory taste of corn syrup. It's now in full flood.

But Bleckner should not be too easily dismissed. The proof is in the drawings—spotted, streaked, liquid pigments on paper—which present the New Age mysteries of light and darkness with an abstract power that is both spooky and cinematic without indulging in heavy breathing. Just as strong is the gold-and-silver radiance of *Architecture of the Sky I,* a painting made up of little more than arcs of dots yet seemingly taking in the whole dome of heaven. (417 West Broadway; through November 19.)

IN BLACK-AND-WHITE PAINTINGS THAT appear to be high-contrast photographic enlargements of halftone newspaper pictures, **Peter Nagy** confronts the confused nature of images in the modern world. Along with half the artists of his genera-

Photograph: courtesy of the Pace Gallery.



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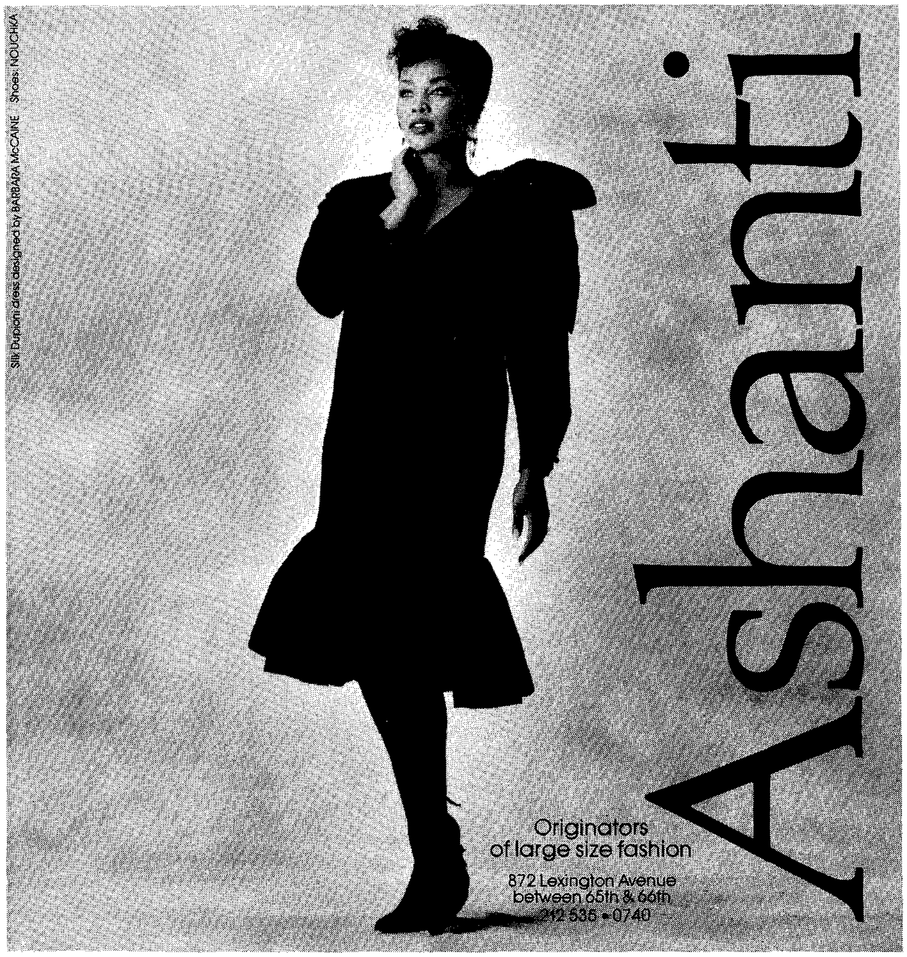
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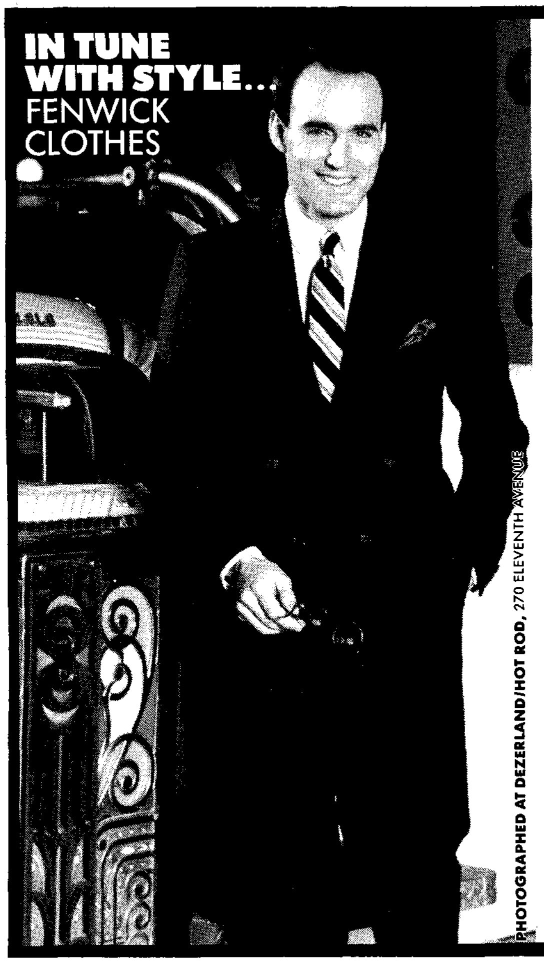

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tion, it seems, Nagy likes the denatured, analytical bite of the synthetic or manufactured image. His latest crop of canvases takes ironic appropriation somewhat further than usual. Fragments of Baroque and rococo architecture and interior decoration are incorporated into photo collages and further distilled by being projected onto canvas, where Nagy laboriously copies their filigreed curves in matte-finish black and white gesso.

Baroque art has a frenzied, exuberant sensuality that is at the furthest extreme from the dry, conceptual, cautious late-modernist painting that Nagy emulates. By reducing the full-blooded elegance of Baroque art to monochrome, labor-intensive photocopy simulations, Nagy freezes the warmth out of the older style. On the other hand, the very forcefulness of this long-lost, heartfelt romanticism defrosts his paintings slightly and contributes a subliminal sense of comforting luxury to an otherwise earnest conceptualism. (Jay Gorney Modern Art, 100 Greene Street; through November 19.)

Rosemarie Trockel IS A YOUNG GERMAN artist who has followed a by-now predictable path through the European art fairs and the American group shows to end up flying solo at Barbara Gladstone Gallery. This show includes one of her woven textiles, which puts forth feminist arguments about the arbitrary distinction between handweaving as "craft" and painting as "high art." As in most of Trockel's show, the reasoning is good but there has been too much unrequited labor between idea and execution. In the main room are four glass cases filled with a multitude of things, reminiscent of the laboratory cases used by Joseph Beuys to house his excruciatingly vulnerable, metaphoric objects. Like Beuys, Trockel hopes to create intuitive associations. There are nice moments: when a mismatched pair of harpoons discharges a pair of eggs, for instance, as though in compensation for the death they cause. But Trockel tentatively puts one foot forward where she should be taking leaps. There is a delicacy in this show that verges on the fitful. (99 Greene Street; through November 12.)

ONE OF THE LEADERS OF THE CALIFORNIA ceramics revolution, **Peter Voulkos** has won his place in contemporary sculpture. But the paintings he made in the fifties and early sixties, after his first enraptured encounter with New York Abstract Expressionism, are clotted with sand and earth-toned pigments and are indistinguishable from the muddy canvases of other late–Ab Ex initiates. Why is the Twining Gallery looking backward? (568 Broadway; through November 16.)

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THE PARENT TRAP

> "...*The Good Mother* is unilluminating, unsatisfying. This fable of punishment is fundamentally depressed and inexpressive..."

SPLISH-SPLASH: *Liam Neeson, Asia Vieira, Diane Keaton.*

THERE'S A CERTAIN POINT AT WHICH A novelist of high intelligence becomes witty even when his aim couldn't be further from making people laugh. This has been true of such diversely serious writers as Flannery O'Connor, Saul Bellow, and Cynthia Ozick. On the other hand, Sue Miller, author of the best-selling 1986 novel *The Good Mother,* is merely earnest. The mildest thing you could say in criticism of her book is that its astounding humorlessness is an inadequate response to the task of writing fiction.

Punitively matter-of-fact, the novel is about a young woman, Anna, who ends an unsatisfactory marriage and goes off with Molly, her four-year-old daughter. Anna is in a state of lifelong spiritual dryness. Although a piano teacher, she can't express herself in music, and to her, this parallels her inability to feel anything in bed with her husband. Then she meets Leo Cutter, a sculptor, who brings her to life. She responds to him—her whole life is eroticized. And almost immediately, she's horribly punished.

Her ex-husband takes Molly for a visit and then won't bring her back. He starts a custody case on the basis of what the child has told him—that Leo, standing in the bathroom after a shower, allowed her to touch his genitals. This turns out to be true (Leo, who didn't initiate the contact, never thought he was doing anything wrong). Later, during the custody trial, something else comes out—that Anna and Leo, making love one night, stopped when Molly wandered into their bedroom, and then continued after she had climbed into bed with them and fallen asleep. Because of these two minor events, Anna loses custody of her daughter.

Michael Bortman, who wrote the screenplay of **The Good Mother,** omits something in the book—that Leo becomes aroused when the child touches him. But Leo is clearly not a child abuser in either case. And Anna, though momentarily careless, is just as clearly a "good mother." Indeed, as Bortman presents it, the material isn't dramatized fully enough or put in a social context rich enough to allow the audience to understand the judge's decision to separate mother and child. Instead, we seem to have entered some blighted realm where everyone is stupid and events follow an arbitrary and meaningless course. It's not sufficiently clear, for instance, why a few telephone calls couldn't have straightened out the whole mess. And couldn't the court have demanded some counseling sessions rather than taking so drastic a step? And so on. If the point is that fear and changing sexual mores in the Reagan era are inexorably combining to separate mother and daughter, Bortman doesn't make it directly. On the contrary, what comes through from a long prologue about the fate of a "wild" relative of Anna's—her aunt Babe—is that women have *always* been punished for expressing themselves sexually.

The movie is unilluminating, unsatisfying—we don't, for example, ever understand the husband's motives in bringing the case to court. Is he merely jealous and vindictive? Leonard Nimoy, working behind the camera, never goes beyond the modest proficiency of a television director. The Irish actor Liam Neeson, as Leo, is charming and forceful until the script requires that he become dumb. *The Good Mother* would be unimaginable without Diane Keaton, who once again brings a clarifying anger and a stumbling but powerful sense of discovery to the struggles of a woman beginning to enjoy herself sexually. In a long monologue, as Keaton exposes Anna's anguish over the way her own pleasure is being used against her, *The Good Mother* begins to make a little sense.

Underneath the plot mechanics one senses a deep resentment over the way our society punishes sexually active women who are also mothers. And underneath *that* there is rage at a society that fears an aroused woman at any time and that demands she be chastened or somehow brought down. But *The Good Mother,* in both its versions, is fundamentally depressed and inexpressive. And since the material doesn't make a lot of sense, I think it's fair to ask if this fable of punishment isn't a bit paranoid or possibly a gigantic guilt trip—an act of *self*-punishment. Is it finally Sue Miller herself who thinks that sexual women should be stripped of their children?

IN **Everybody's All-American,** DENNIS Quaid gives a terrifically moving performance as a star athlete, a great running back from Louisiana who responds to the common fate of growing old as if he had contracted a crippling disease. Quaid's Gavin Grey—brush-cut reddish brown hair, guttural voice, leathery manner—leads his college team to the 1956 Sugar Bowl championship and then marries his sweetheart, the beautiful blonde campus queen, Babs (Jessica Lange). Yet

Photograph by John Williamson.

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Gavin's life after college, including a decade or so in pro football, is a long and sodden decline into Nowheresville. In the end, he winds up selling his fame—endorsing sporting goods, hanging around restaurants, and telling anecdotes about himself for a fee. I dislike the filmmakers' conception of the role, but Quaid's performance in it is tremendous. He extends what's square about the young Gavin until we see that squareness can be a conviction and a style, not just a conformist's habits, and then shows us little corners of doubt. As Gavin ages, Quaid slows his speech and reasoning. The thickening of his features is meant to parallel the internal coarsening of his spirit.

Every movie that Taylor Hackford has made has had some feeling in it, and this one is no exception. But the movie (based on a novel by Frank Deford) feels banal and way overblown. Dennis Quaid is amazing, but is the decline of an athlete really worth building a movie around? *Everybody's All-American* treats Gavin's growing old as if it were a tragic theme and a quintessential American story instead of a problem that one man has special trouble handling. Gavin misses the roar of the crowds; he's become a buffoon—okay, it's tough, but can't he pull himself together? With the best will in the world, we may still see Gavin's problem as self-pity more than age. In the beginning of the movie, when Gavin is still in school, he's presented as shrewd and illusionless; he doesn't seem the type to get trapped. As the picture goes on, one begins to feel that the filmmakers—Hackford and screenwriter Tom Rickman—have rigged him into his dummy fate.

The scheme of the movie is terribly obvious: Babs, the beautiful southern-belle wife, adapts to her husband's decline and goes into business, becoming the family breadwinner; Gavin's adoring nephew Donnie (Tim Hutton) becomes a successful historian who writes books. They rise as he falls. It's one of those pictures in which a few characters are traced against the background of historical change, and you watch as they show up with new clothing and hairstyles. Donnie, who's desperately in love with Babs, keeps turning up with little patches of facial hair in different places—on his chin, over his lip, around the bottom of his face. Hutton gives a weak and uncertain performance, and Jessica Lange, staying valiantly in character, manages to find little of interest in Babs. Donnie and Babs are always arriving at nodal points; they greet each other after years of separation and Come to Realizations. The whole movie feels overconceptualized, airless, constricted. The filmmakers impose a progressive demoralization on the material and ask us to take their rigid scheme as life in all its sorrows. ■

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NATIONAL TREASURES

"...As far as I know, no one has ever made a record like Jan DeGaetani and Gilbert Kalish's *Songs of America* before..."

THOSE WHO KNOW HOW **Jan DeGaetani** sings and how **Gilbert Kalish** plays the piano expect wonderful things to happen whenever the two team up for a recital. Wonderful things usually do happen, but these musicians recently caught me by surprise twice in one day: at Weill Recital Hall and later at home, when I listened to their new Nonesuch recording, *Songs of America* (79178). Musical experiences this special, to store away and recall in times of need, are not supposed to occur that often. The duo's concert has become a fond memory, but the disc is there for all to hear, and everyone should. It's perfect.

As far as I know, no one has ever made a record like this before: a group of 28 American art songs surveying the repertory between 1860 and the present, a collection as various and colorful as the country it celebrates. The program opens with a gorgeous Stephen Foster rarity to set the tone: "Beautiful Child of Song," a heart-tugger full of delicious avian onomatopoeia. And when was the last time you heard Carrie Jacobs-Bond's "I Love You Truly" treated with such respect and honest sentiment? Or sung at all, for that matter? DeGaetani's limpid rendition is so touching that people may start singing this turn-of-the-century chestnut at weddings again.

The heart of this recital, though, lies nearer to our own time, in songs by living composers as diverse as Cage, Babbitt, Rorem, Schuman, Crumb, Bolcom, Carter, Copland, and others written specifically for DeGaetani and Kalish. Then there are mementos from the recent past by valuable composers in danger of being forgotten: Irving Fine, Rebecca Clarke, Sergius Kagen, Ruth Crawford, and even Charles Ives, represented here by two recently discovered scores. It's a feast—and a rebuke to lazy singers who whine that there are no American songs worth singing. With so much left to explore, I trust that Nonesuch is already at work on a second volume.

A choice selection of German lieder on the twin themes of love and death occupied DeGaetani and Kalish during the first half of the Weill Hall recital: seventeen songs, interspersed with a few short piano solos, by Mozart, Schubert, Schumann, Brahms, Wolf, and Strauss. Perhaps the fresh perspective the two bring to this repertory results from their deep involvement with new music. That would partly explain such a keen understanding of what the composer has actually written on the page, as well as the many intangibles he would expect any intelligent musician to discover and pass on to an audience. That notion was reinforced by a score composed for the artists in 1979 by George Crumb: *Apparition,* elegiac songs and vocalises based on lines extracted from Walt Whitman's *When Lilacs Last in the Dooryard Bloom'd* (also available on record, Bridge BCD 9006). Crumb once wrote that he considered DeGaetani more a collaborator than a performer. He must have been thinking of her hypnotic interpretation of this incantatory meditation on the mysterious ways of death. It's perfect, too.

THE CITY OPERA HAS ASSEMBLED THE BAsic ingredients for a superior revival of **The Turn of the Screw,** Benjamin Britten's haunting and ingenious adaptation of the Henry James ghost story. Jedidiah Cohen and Allegra Victoria Forste are remarkably assured as the two children possessed by an unspeakable evil; Peter Kazaras spins out Quint's seductive melismas with bel-canto elegance; Phyllis Treigle as Miss Jessel and Jane Shaulis as Mrs. Grose sing their parts to the hilt. The chamber orchestra also gives a polished account of the score under Christopher Keene's sympathetic direction.

Even with all these good things, the performance doggedly refuses to come to life. In the central role of the Governess, Wendy Hill sings with distinction, but her projection of character is vague and unfocused—one never has the sense of a woman engaged in a life-and-death battle with her fears. In fact, there is precious little atmosphere or dramatic tension generated anywhere on stage, and I suppose director Theodore Mann must take responsibility for that. At the end, when young Miles finally summons the strength to banish the horror of Quint, that very act costs him his life—the final turn of the screw—and it should leave us shaken. Not this time.

GHOST BUSTER: *Wendy Hill and Jedidiah Cohen in* The Turn of the Screw.

THE METROPOLITAN OPERA IS GIVING ITS familiar **Barber of Seville** production another whirl—literally—and the liveliest performance this time around comes from Robin Wagner's hyperactive revolving set. In addition to the two scenes required by the libretto—a room in Dr. Bartolo's home and the street in front of it—we are briefly invited to inspect Figaro's barbershop, a tavern with some

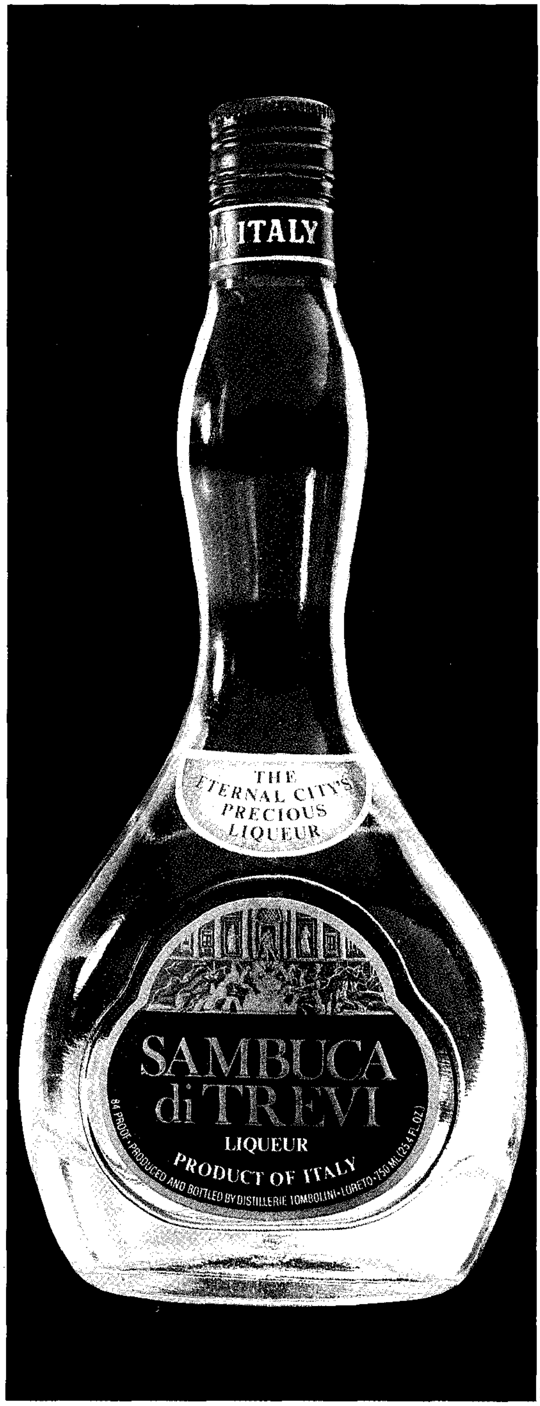
Photograph by Martha Swope Assoc./Carol Rosegg.

sleazy Sevillians draped over the tables, a back alley, and Casa Bartolo from every angle including the rooftop. Even with all the mechanical bustle, five singers determined to compete with the scenery could probably upstage it, amuse an audience, and still score a few vocal points. Unfortunately, the Met's current cast is not up to the job.

The most depressing performance comes from Kathleen Battle, who continues to coast on her reputation and scarcely bothers to draw on the wonderful qualities that have brought her so much fame. The concentrated tonal clarity, technical finesse, disciplined musicianship, and sparkling stage presence—all the good things are still recognizably there, but they have been dulled by indifference and a lazy attitude. This casual Rosina is ineffectively romanced by her Almaviva, Rockwell Blake, whose ability to sing more notes per minute than any tenor alive must account for his high standing as a Rossini specialist; it can hardly be his dry, monochromatic voice or the charmless way he uses it. Leo Nucci barks tiresomely as Figaro, and Enzo Dara's insufferably twee Dr. Bartolo is neither funny nor appropriate. In this lusterless company, Robert Lloyd's quietly manic and grandly sonorous Basilio seems almost like a performance from some golden age.

Gidon Kremer IS THE LAST MUSICIAN who needs a gimmick, but the Brooklyn Academy of Music's Next Wave Festival gave him one anyway. The violinist's recent guest stint with the Brooklyn Philharmonic, Dennis Russell Davies conducting, was billed as "the Next Wave in Europe," implying that the four composers on the program represented the cutting edge of new musical trends from the European heartland. Sorry, but no. There are more important works to be heard even in *Mitteleuropa* than the untutored might suspect from Kurt Schwertsik's silly *Starckdeutsche Lieder und Tänze* (rough translation: "Fortified German songs and dances") and Heinz Winbeck's vapid *Denk' ich an Haydn* (literal translation: "I think about Haydn"). Schwertsik's contemplation of pop-culture icons is a grim example of German musical satire at its most heavy-handed, and Winbeck's three-part recycling of Papa Haydn's most (in)famous tune—most people would associate it today with *Deutschland Über Alles*—seemed more of a watery pastiche than a guilt-ridden reflection of the Nazi past.

The real point of the evening was Kremer's missionary work on behalf of two contemporary Soviet-composer friends. Kremer is especially close to Alfred Schnittke, whose new Violin Concerto No. 4 might even be subtitled "Portrait of Gidon." At first, the score sounds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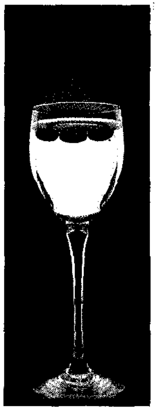

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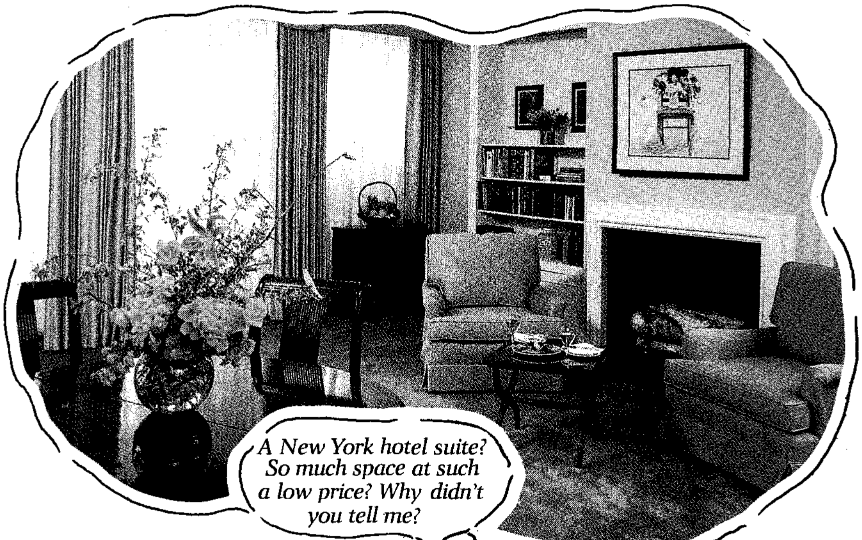
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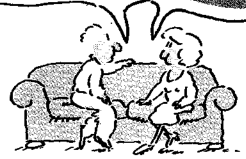

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as if it will be a frantic send-up of a typical virtuoso showpiece. Gradually, though, the energy is spent, the mood turns introspective, and the musical discourse becomes more fragmented, until the soloist is left to muse sadly with only a harpsichord and a bit of percussion to keep him company. Two of the most striking moments in the concerto are purely visual: Kremer passionately tearing away at his instrument like a demented Paganini even though not a note can be heard above the orchestral din; and a parallel spot near the end, when the orchestra falls silent and the forlorn violinist soundlessly strokes the air with his bow. Both passages are oddly moving and entirely relevant to the doleful spirit of the piece.

Kremer's live performances and ECM recording of Arvo Pärt's luminous *Tabula Rasa* have already established that score as something of a contemporary classic. Increased familiarity with this music, modest but never minimal, only makes its monkish detachment, sense of wonder, and expressive purity seem that much more profound. Violinist Tatiana Grindenko collaborated with Kremer and Davies in the most controlled, concentrated, and moving performance I've ever heard.

THE OPERA ORCHESTRA OF NEW YORK has devised a formula that almost always works on some level: Dig up a worthy rarity, engage a diva of repute seldom heard hereabouts, and sketch in the rest. OONY's latest concert performance followed that fail-safe pattern and lured a large, curious audience to Carnegie Hall. The opera was **Beatrice di Tenda,** Bellini's next-to-last, first seen in 1833. June Anderson starred as the unhappy heroine, and everything else about the evening just had to be borne.

Beatrice di Tenda is an interesting failure, an opera about an older woman of spirit, dignity, and impeccable morals who is plotted against and eventually destroyed by her unscrupulous husband. The score shows Bellini experimenting with all sorts of new expressive and structural procedures, but the music never quite takes off as it does in *Norma* and *I Puritani,* the two masterpieces that came before and after it. Ideally, the title role needs a more magisterial voice than Anderson's fluent if rather peaky soprano, not to mention a singer able to make more of the words. Still, this was an accomplished piece of work, particularly when measured against the crude efforts of Eva Zseller, Eduard Tumagian, and Ivan Kiurkciev in the other major roles. But then, everyone was hopelessly mired in the turgid accompaniments served up by the Opera Orchestra's music director, Eve Queler, never at her best when conducting bel-canto opera. ▬

Television / John Leonard

WAR WITHOUT END

"...*War and Remembrance* doesn't cheat or cheapen. Neither, alas, does it transform, but maybe that's too much to ask..."

WILL YOU WANT TO DEVOTE SEVEN nights over two weeks to **War and Remembrance** (November 13, 15, 16, 17, 20, 22, and 23; various times; ABC)? On the one hand, I hope your life is full of more thrilling options. On the other, you could do worse. After a marathon preview of the first eighteen hours, I'm eager for the next twelve—which, like the frozen body of Per Hansa in *Giants in the Earth,* won't show up until next spring.

I'm not, of course, reviewing World War II, nor the $100 million ABC has spent to fight that war all over again, nor the hopes and fears of a network staking its season on a single throw of the dice. I'm reviewing a very long movie. And as huge as it is, and scrupulous, and obsessive, and sincere, *War and Remembrance* is equally vulnerable—a great beast with a small brain. Asking us to care about so many people (358 speaking parts, 41,720 extras) and to absorb so much history, it dissipates sympathy and taxes retention. Swiveling its eyes, cameras, and guns from the home front to the European theater to the Pacific and back again, it sees everything but is powerless to theorize.

Briefly, Robert Mitchum as "Pug" Henry grows up from a captain in the Navy to rear admiral without ever changing the expression on his face. He loses one of his two sons, either Michael Woods or Hart Bochner, and his only wife, Polly Bergen, who spends the war playing around with Peter Graves, an atom-bomb scientist, and Mike Connors, an American Army colonel. By way of compensation, Mitchum is sent to Moscow, where he rediscovers Victoria Tennant, the English journalist daughter of the BBC war correspondent Robert Morley, who dies in North Africa. My favorite line in Part I is Tennant's on the eve of the fall of Singapore: "I mean, if given the choice, I'd rather not be raped by platoons of slavering Orientals."

Bochner is married to Jane Seymour, the star-crossed Natalie Jastrow, who is a big improvement on Ali MacGraw, to whom he was married in the earlier *Winds of War,* although Seymour may not think so, because she and her uncle, the Jewish-American scholar John Gielgud, will go to Auschwitz in spite of the efforts of the American diplomat David Dukes and the Zionist freedom fighter Sami Frey. Woods is married to Sharon Stone, who plays around with a Barry Bostwick who behaves not at all like a young George Washington when his submarine fires on drowning Japanese. Ralph Bellamy plays Franklin Roosevelt as if he'd invented him, and maybe he has. Steven Berkoff plays Hitler as if he were being eaten alive by omophagous ants.

PERSONAL HISTORY: *Polly Bergen and Robert Mitchum.*

I haven't mentioned Chaim Topol, who escapes with film from the death camps; nor Bill Wallis as Werner Beck, a compendium in his leather coat and granny glasses of so many movie clichés about Nazis that it may be time to retire the trophy; nor E. G. Marshall, who is promised as Eisenhower, as Richard Dysart is promised as Truman; nor Howard Duff, Nina Foch, Eddie Albert, Pat Hingle, and John Rhys-Davies. In the company of these people, or fleeing from them, we move around from Hawaii to Leningrad, from Marseilles to Midway, from the White House to Berchtesgaden. The narrative method is Cliffhanger Promiscuous—heavy, almost ham-handed, as if a piling-on of forebodings amounted to coherence; as if being arbitrary were an aesthetic approximation of fatefulness.

Much as I'm inclined to resent such abrupt shifts in perspective, geography, and story line, I'm grateful, too. If it's ponderous, *War and Remembrance* is also merciful. We can take only so much atrocity per sitting. Mitchum is headed in the direction of love and Seymour and Gielgud aren't, and their circles close in on us as if to smother. We need breathing space. Into these parentheses Herman Wouk, Dan Curtis, and Earl Wallace have stuffed enough military history to satisfy the most demanding buff and daunt anybody else except a Churchill.

Throughout, original wartime black-and-white footage is mixed efficiently with re-creations, daydreams in color of a past that seems to belong less to us than to the pages of *Life.* Throughout—except for Mitchum, whose unquickened cement face behind a phlegm curtain is incapable of tremor or weeping; except for Morley, who beats the Devil with too much gusto—the characters are not so much self-conscious as they are seized by history. Seymour is asked to suffer, which is what she does best. Bergen is a mess of Wouk's confusions about American women; Gielgud embodies Wouk's by-now-familiar suspicions of the intellectual; Dukes is our stricken conscience; and

Photograph by James Globus.

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Frey and Topol are heroic projections, Leon Uris wish fulfillments. Finally, after orange flames on black water, blood on the Sahara, opera in Paris, the machine-gunning of naked bodies at Babi Yar, we run out of borrowed time, and *War and Remembrance* can no longer postpone, nor flinch from, what happened not only to the Jews but to our imagination of the limits of behavior.

This awful news is not exploited. It is the point of the straining enterprise, the footprint of the beast. Love is where we hide from the beast, but the beast still finds us. *War and Remembrance* doesn't cheat or cheapen. Neither, alas, does it transform, but maybe that's too much to ask. If, however, an eighteen-hour movie can't think about the Holocaust, it ought at least to try for a language that intuits the unspeakable, something with Primo Levi's sinew; or for a palette with which to paint the possibilities left to us after the silence, something that rises and converges like a Chagall. Listening to *War and Remembrance* is like listening to a serious radio program. Watching it is like looking at a serious magazine. We are informed. We are unchanged.

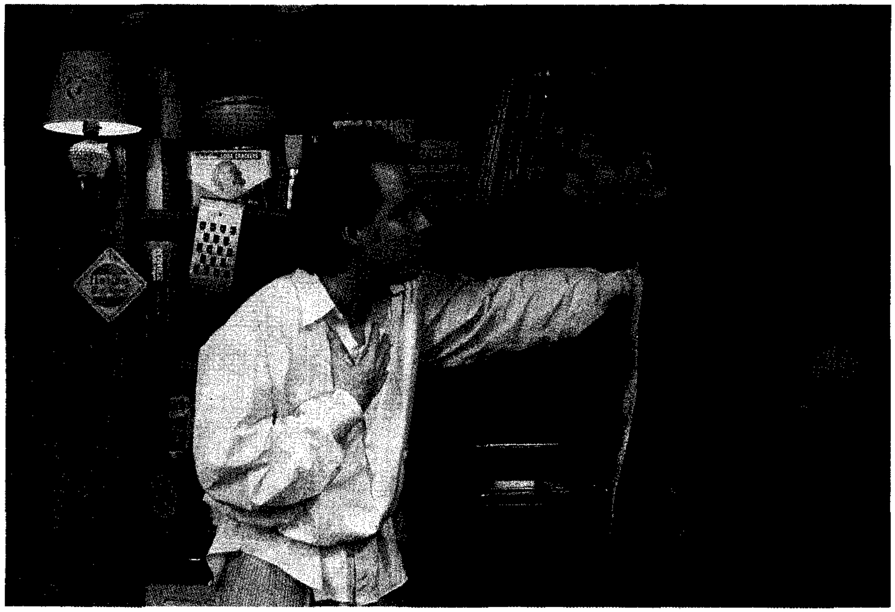
In brief: CANDICE BERGEN SHOWS UP ON Mondays in **Murphy Brown** (starting November 14; 9 to 9:30 P.M.; CBS) to much better advantage than was her luckless lot as the *Mayflower Madam.* She's an electronic journalist, a sort of Diane Sawyer on a sort of *60 Minutes,* called "F.Y.I.," and she's just back from the Betty Ford Clinic and has to face a question of journalistic ethics without the consolations of alcohol or nicotine or coffee beans. She succeeds, in spite of the usual sitcom suspects and the usual hyenalike sitcom laugh track, with the loud help of rock and roll. This one starts slowly and obviously, but stick around. Candice turns into a comedienne. She throws herself around with reckless disregard for all those beautiful bones. She seems more like Mary Tyler Moore than Mary Tyler Moore does in **Annie McGuire** (Wednesdays, 8:30 to 9 P.M.; CBS). Mary-Annie is a liberal do-gooder in the office of the Manhattan borough president, even though she lives in Bayonne, with a Republican-style husband. Having been mugged by an unemployed Vietnam veteran in a wheelchair, she spent her first half-hour finding him a job and a dinner date. Hope for the best, which must be yet to come.... **Dirty Dancing** (Saturdays; 8 to 8:30 P.M.; CBS) rips off the movie, fudges Catskills Jewishness, and hopes that sixties music will somehow cause a loaf of fifties Wonder bread to float. Not even the movie made much sense except as one young woman's sexual fantasy and social condescension. The sitcom snorkels in waters that were shallow to begin with. ■

Theater/John Simon

PUCCINI WITHOUT MUSIC

"...There is a raciness, a savoring of the juices of living, that makes *Italian American Reconciliation* a tasty enough pizza..."

Italian American Reconciliation IS A small play, though that in itself is no drawback. Most of John Patrick Shanley's works have smallness built into them, so that the clash of two to four characters can reverberate to its heart's content or discontent. The play concerns Huey Maximilian Bonfigliano, who, still depressed three years after his divorce from Janice, wants to come to terms with it by talking and sleeping with her at least once more. No easy project, for Janice tried to shoot him, and definitely shot his dog. Then there is his likewise Italian-American buddy Aldo Scalicki (which sounds more like Polish), a man obsessed with his mother and devoted to Huey; this suggests homosexual overtones, but Shanley won't pursue such leads.



BUDDY SYSTEM: *John Pankow (left) and John Turturro. Together, they spell wacky mayhem.*

Aldo agrees to woo and soften up Janice for Huey until the melancholy ex arrives to claim his *jus ultimae noctis.* But Huey has a waitress girlfriend, Teresa, whom the neighborhood considers (rightly) more loving and lovely than Janice; still, Huey is prepared to sacrifice her for one more shot (not of the dog-killing kind) at Janice. Aldo drops by the souphouse where Teresa works. She has just been telling her Aunt May that she is tired of Huey and about to send him packing, when Aldo informs her of Huey's imminent coming to give her her liberty, whereupon she becomes so enraged and enamored as to resolve to keep her lover. Aldo promises to seduce Janice himself, and so save Huey for Teresa. Thus far the first, better, act.

This act is heartwarmingly zany. From the very start, when Aldo chats up the audience with sweet and wry talk while also announcing that tonight is special because his mother is attending, things proceed bouncily and giddily along a gibbously cobblestoned road. Huey is comically weird, Aldo weirdly comic; together, they spell wacky mayhem. "Why should your life mean anything? *My* life doesn't mean anything." "In many ways, Teresa is better than Janice. I mean, if you put them both on television, she'd get better ratings." "Takes a woman with big feelings to kill a man's dog." There's no loss of jollity when the scene shifts to the souphouse. "Do you really love him?" Aunt May asks Teresa. "Yeah—to the best of my knowledge." And: "I've got feelings, you know. I've got pride and a s---load of other things, too." When Aldo joins the two women, the existential small talk plumbs comic depths.

Alas, in Act Two, which begins with a neo-Cyranesque balcony scene for Aldo and Janice, things bog down under a load of other things. One applauds the author's self-proclaimed attempt to digest his divorce from his first wife, but one would prefer to applaud his writing. Here Shanley rather grandly rediscovers psychoanalysis, but whereas old-fashioned crazies have a comic glow, it is hard to get a sentimental comedy out of grinding neurosis: Janice is too realistically hysterical, and Aldo's attempts to seduce her are too steeped in self-pity. "That guy is another example of why I should become a nun," Janice moans, and, with her jagged, heavy-jawed, thin-lipped face, Jayne Haynes looks too ascetic for comfort. "I have a very full and real fantasy life," Aldo declares in an oxymoron that, at least as delivered, is almost too sad to be funny. Yet Shanley's way with excess still intermittently scores: "There was a time when women stuck to men till the ship went down and there were no more bubbles." By the time Huey appears, Aldo has indeed, however circuitously, softened up—or worn down—Janice.

The last scene, set at the souphouse, really lands in the soup. Teresa is gone to Canada; May (who, a trifle mysteriously, takes over as waitress) and the men cannot generate enough heat. There are still funny moments ("Oedipus didn't mean to marry his mother, but he did." "That's true. But Oedipus really did have exceptionally bad luck"), but Shanley doesn't know how to conclude and stumbles over ending after ending without finding a graceful way to let go.

John Pankow, despite good bits, is neither quite comic nor quite macho enough for the part of Huey or for creating a sense of "brotherhood is beautiful" with Aldo. In that role, John Turturro is magisterial. There is something agonized in his brashness, something wistful in his bravado, and he can juggle dumbness and wisdom as if they were not even two balls but only one. When he is told "I don't get you," he replies, "Don't feel bad: I'm deep," with the authority that self-delusion confers only on its most dedicated practitioners. Shanley has made Aldo a complex clown, and Turturro treats his contradictions with respect and bravura. Jayne Haynes is scary rather than funny as Janice, something especially disquieting from an actress

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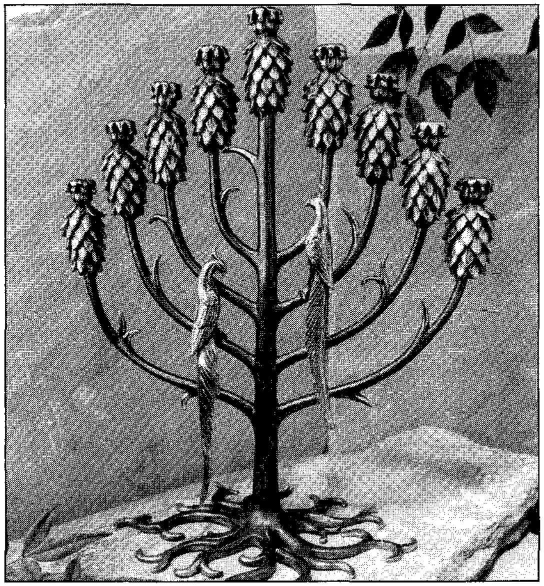

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who is married to the playwright. Helen Hanft, as May, gives a parody of a performance, but at least a funny one. As Teresa, Laura San Giacomo is perfect: pert but not too pretty, feminine but the equal of any man in fierceness, and with spectacular control over a voice that encompasses both the oboe and the bassoon.

Add to this a canny set by Santo Loquasto, farcically heightened costumes by William Ivey Long (note the shoes and socks especially), and the almost hammy lighting by Peter Kaczorowski, and you see right away that you're in good hands. The actors are less safe; as his own director, Shanley pushes them too hard, as he does everything, including the background music. But there is a raciness, a joy in hyperbole, a savoring of the juices of living, that makes *Italian American Reconciliation* a tasty enough pizza, though a bit bottom-heavy on the crust.

In brief: Tea With Mommy and Jack IS A fantasy about Kerouac and his far too close mother, and how a girl he invites to tea stays to become a second mommy to the "Poet Laureate of the Beats" and a happy, sick, sort of post-nuclear family results. Or so I've been told, for, by intermission, I was on the road. Shela Walsh's play is a wallow in drab—not even lurid—creepiness, from the no doubt appropriate set of Donald Eastman to such dialogue as "Let's get mad, mad to suck, mad to lick." Or: "Let's go where the angels play yummy doodle." Or Jack's glowing compliment to Mommy, when she dresses up: "A hooker on 42nd Street doesn't look better than you." This last is, somewhat euphemistically, addressed to Sylvia Miles, who plays Mommy in her customary cream-curdling way. She is a strident personality, not an actress.

Not a whit better is David Groh, who radiates the opposite of every type of human appeal in lethal dosage. Caris Corfman, as the guest, makes no impression whatever in the first act, which goes also for Lawrence Sacharow's staging.

Even so, **A Burning Beach,** by the Cuban-born Eduardo Machado, which I endured to the end, manages to be worse. I have not seen the author's copious other works and count myself lucky. Machado has received all sorts of major grants and fellowships, commissions and productions, as well as good reviews, but *A Burning Beach*—about two sisters on opposite sides during the Cuban wars of liberation—strikes me as bursting with pretentious blather, shopworn dramaturgy, and a downright grandiose absence of thought. There is a kind of perfection here: the worst writing, directing, acting, and design (Donald Eastman again—including a sand castle that screams Styrofoam at us and breaks into three neat parts), together at last. *This* may be where the angels play yummy doodle. ■

Dance/Tobi Tobias

BALLROOM DANCING

"...Efforts to give Balanchine's evanescent *Cotillon* an authentic second life are like trying to give shape to a fragrance..."

BALANCHINE REVIVAL: *The opening-night cast of* Cotillon.

"THIS PIECE PROFOUNDLY AFFECTED THE imagination of the young people of my generation," Edwin Denby wrote about Balanchine's 1932 *Cotillon* a decade after its premiere. "It expressed in a curiously fugitive and juvenile movement the intimacy, the desolation, the heart's tenderness and savagery, which gave a brilliant unevenness to our beautifully mannered charm." The equally revered poet-journalist André Levinson chimed in with evocations of the ballet's "enigmatic poetry and latent melancholy" (it sounds even better in French). What wouldn't today's dancegoer—exhausted by the banality and aimless violence that pass for contemporary choreography—give to see such a ballet revived?

It was Robert Joffrey's ardent wish to bring back *Cotillon;* before his death last spring he commissioned Millicent Hodson, a dance scholar, and Kenneth Archer, an art historian, to accomplish just that for the **Joffrey Ballet**. With compulsive thoroughness, the pair pursued and collated the existing evidence: scraps of film, sketches, written descriptions, the memories of dancers who'd appeared in the original version—which was made for the first of the post-Diaghilev Ballets Russes—and the recollections of those who subsequently took over its roles. (The piece was kept alive in repertory through 1943.) Thanks to a greater amount of specific information, the results are more persuasive than the reconstruction of Nijinsky's *Sacre du Printemps* that the same team presented last season. But if we rightly understand *Cotillon* from eyewitness accounts, efforts to give this evanescent ballet an authentic second life are like trying to give shape to a fragrance.

Balanchine hangs the piece on the slenderest thread of situation: A young woman—the role was created by a precocious thirteen-year-old, Tamara Toumanova—is being introduced to society at a dance. A more experienced girlfriend guides her through the rite of initiation. A boyishly impetuous suitor courts her; later, we see him—as if in a premonition—dazed with drink. A bevy of guests (two women to each man) is put through its paces by a scintillating Mistress of Ceremonies. Their hectic gaiety, building toward frenzy, is shot through with portents of doom. They play games of dressing up, chance, and clairvoyance. A mysterious woman—sensual, hypnotic, predatory—claims an anonymous cavalier as her own. At the close of the ballet, the debutante is isolated in a capsule of space center stage, spinning with virginal courage as the assembly runs around her in concentric circles, arms linked, heads thrust down like beasts charging for the kill.

Instead of fleshing out these fragmentary, fleeting occurrences until they cohere in a concrete and logical narrative, Balanchine turns inward to reveal the volatile emotional content of the cotillion—the life, and death, of the heart. Rejecting the literal, he operates largely by means of potent clues guaranteed to kindle the spectator's own imagination. The Chabrier selections he chose for his score augment the atmospheric quality of the piece, as do Christian Bérard's designs: a theater, seemingly constructed from weightless marble, in which the women's simple gowns provide floating washes of stinging color.

Despite the demands of his admirers, Balanchine chose not to revive this ballet but deftly recycled its materials—both themes and choreographic configurations. With *Serenade,* he set forth again his abiding idea of love as a thing fated. In that work—created a mere two years after *Cotillon*—he manipulated with superior skill a phalanx of women grouping and regrouping in charged formations, and found the perfect context for the image of the raised arm with angled wrist shielding the face from the terrible glow of moonlight. *La Valse,* made in 1951, etched more sharply the picture of a glittering society dancing its way to doom, while the 1960 *Liebeslieder Walzer* saw the flowering of the conceit of a private ballroom as a world of unvoiced passions.

It is such a privilege for serious dance observers to see even a skeleton of Balanchine's early work that it's hard to judge what occasional viewers will find in it to delight them. In its first showings, the Joffrey production looked a little blank; the dancers had not yet made it their own. With some welcome exceptions, contemporary dancers lack the gift for creating atmosphere. Either their personalities are subsumed in their technique or they perform with a narcissism that prevents the interchange necessary to make a duet or ensemble work reverberate. With willingness and effective coaching, the present cast may yet succeed. It's no simple matter to transfer a work as fragile as *Cotillon* from past to present without the benefit of an unbroken performance history, but the game is truly worth the candle.

Photograph by Herbert Migdoll.

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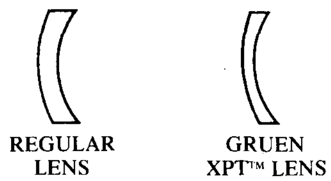

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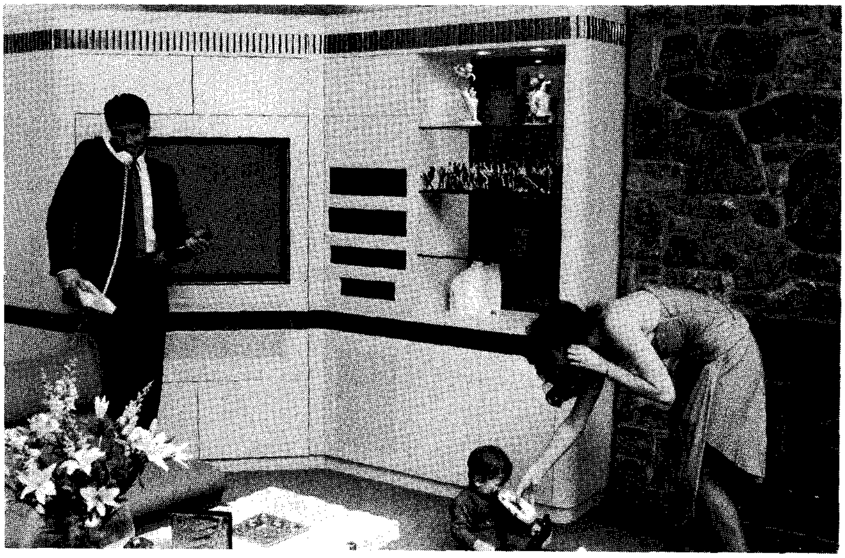

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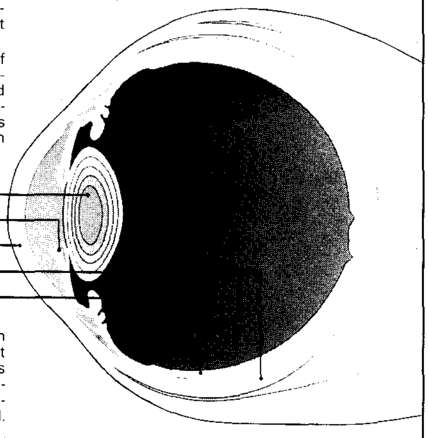

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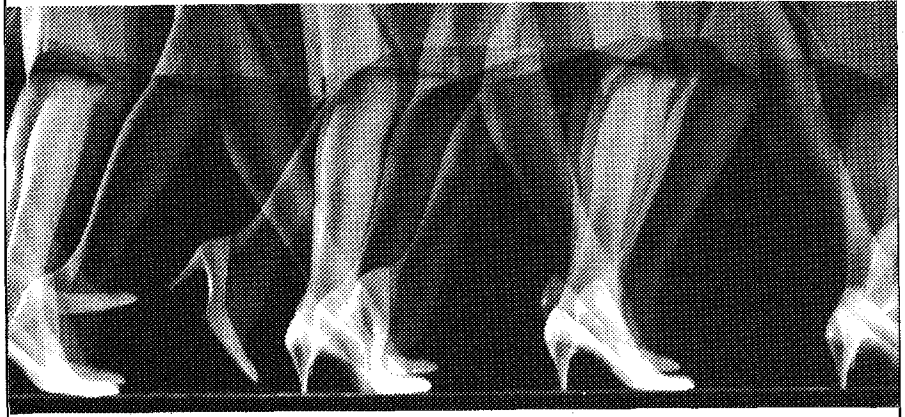

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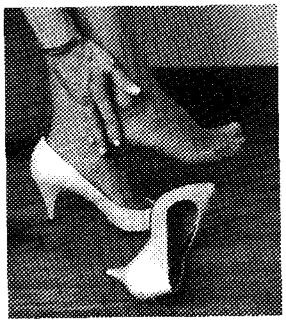

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 9

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 11/22: *Hello Actors Studio.* #2—Through 11/10: "Jazz on Screen." 11/9: *Ornette: Made in America; The Connection.* 11/10: *The Last of the Blue Devils; The International Sweethearts of Rhythm; Tiny and Ruby: Hell Divin' Women.* Through 11/24: "Sjöström and Stiller: The Screen's First Masters." 11/11–12: *The Scarlet Letter; Erotikon; Victor Sjöström—A Film Portrait.* 11/13–14: *The Outlaw and His Wife; Thomas Graal's Film; His Lordship's Last Will.* 11/15–16: *Ingeborg Holm; The Phantom Carriage.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 11/9: *Tomorrow's Children; Let There Be Light; Night and Fog.* 11/10: *Viva Maria; The Life of Brian.* 11/11–12: *Near Dark; Badlands.* 11/13: *The Story of Adele H.; Small Change.* 11/14: *Hangover Square; The Lodger.* 11/15: *Barry Lyndon.*

3. ESSEX—Grand St. at Essex. St. (982-4455). *They Live.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Wings of Desire.* #2—*Married to the Mob.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Bird.* #2—*Madame Sousatzka.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth ave. (674-6515). *Lair of the White Worm.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Everybody's All-American.* #2—*Clara's Heart.* #3—*Imagine: John Lennon.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 11/9: *The Sun Also Rises; The Snows of Kilimanjaro.* 11/10: *Pretty Poison; Point Blank.* 11/11–12: *Touch of Evil; Shadow of a Doubt.* 11/13: *The Spanish Gardener; Finger of Guilt.* 11/14: *The Circle of Deceit; The Tin Drum.* 11/15: *Red River; Shane.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 11/9–10: *Melo; Last Year at Marienbad.* 11/11–12: *Solaris; Meshes in the Afternoon.* 11/13: *Two English Girls; The Last Metro.* 11/14–15: *The Seven Samurai.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Punchline.* #2—*Gorillas in the Mist.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—"The 21st International Tournee of Animation." #2—*Matador* #3—*Bagdad Cafe.* #4—Through 11/10: *A Winer Tan.* Opening 11/11: *Without a Clue.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Crossing Delancey.* #2—Through 11/10: *Halloween IV: The Return of Michael Myers.* Opening 11/11: *Ernest Saves Christmas.* #3—*They Live.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Mystic Pizza.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *They Live.*

23. AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave. (564-4590). Film clips from fifties rock 'n' roll stars.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Accused.* #2—Through 11/10: *Without a Clue.* Opening 11/11: *Distant Thunder.* #3—*U2: Rattle and Hum.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Punchline.*

26. MURRAY HILL—34th St. at 3rd Ave. (689-6548). *The Good Mother.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *A Fish Called Wanda.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Everybody's All-American.* #2—*Clara's Heart.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *U2: Rattle and Hum.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Feds.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Alien Nation.* #4—*Die Hard.* #5—*Bat 21.* #6—Through 11/10: *The Kiss.* Opening 11/11: *Spike of Bensonhurst.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408) *The Good Mother.*

MOVIES

35. MOVIELAND—Broadway at 47th St. (757-8320). Through 11/10: *They Live.* Opening 11/11: *Spike of Bensonhurst.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262) Through 11/8: *Betrayed.* Opening 11/9: *Child's Play.* **EMBASSY 3**—*Who Framed Roger Rabbit.* **EMBASSY 4**—Through 11/10: *Married to the Mob.* Opening 11/11: *Ernest Saves Christmas.*

37. CINE—Seventh Ave. bet. 47–48th Sts. (398-1720). #1—*Punchline.* #2—*Coming to America.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Without a Clue.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Clara's Heart.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Madame Sousatzka.* **CARNEGIE SCREENING ROOM**—(757-2131). *Film Actress.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Things Change.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). Through 11/8: *Dominick and Eugene.* Opening 11/9: *Far North.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Little Dorrit.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "The Films of Katharine Hepburn and Spencer Tracy." 11/9: *The Lion in Winter; Summertime.* 11/10–12: *The Philadelphia Story; Father of the Bride.* 11/13–14: *Stage Door; The Actress.* 11/15–16: *A Bill of Divorcement; Up the River.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Mystic Pizza.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Bird.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Another Woman.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Lair of the White Worm.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Everybody's All-American.* #2—*They Live.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Madame Sousatzka.* **CORONET**—*Punchline.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Gorillas in the Mist.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). Closed for renovations.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 11/10: *Feds.* Opening 11/11: *Spike of Bensonhurst.* #2—*U2: Rattle and Hum.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Good Mother.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Without a Clue.* #2—Through 11/10: *A Fish Called Wanda.* Opening 11/11: *Distant Thunder.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Crossing Delancey.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Accused.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Punchline.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Mystic Pizza.* #2—Through 11/10: *Halloween IV: The Return of Michael Myers.* Opening 11/11: *Ernest Saves Christmas.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*U2: Rattle and Hum.* #2—*They Live.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Accused.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Salaam Bombay!* #2—*Red Sorghum.* #3—*The Thin Blue Line.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—Through 11/10: *Imagine: John Lennon.* Opening 11/11: *Women on the Verge of a Nervous Breakdown.* #2—*Hotel Terminus.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *The Good Mother.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*U2: Rattle and Hum.* #2—Through 11/10: *Without a Clue.* Opening 11/11: *Distant Thunder.* #3—*Bird.* #4—*Crossing Delancey.* #5—*Mystic Pizza.* #6—*Bat 21.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Punchline.* #2—*Gorillas in the Mist.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Halloween IV: The Return of Michael Myers.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Everybody's All-American.* #2—*They Live.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Halloween IV: The Return of Michael Myers.* #2—*They Live.* #3—*Feds.* #4—*The Kiss; Clara's Heart.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*They Live.* #2—*Clara's Heart.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*They Live.* #2—Through 11/8: *Halloween IV: The Return of Michael Myers.* Opening 11/9: *Child's Play.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35 Avenue at 36 St., Astoria (718-784-0077). $4. Through 11/11: "Independent America: New Films 1978–88."

ANTHOLOGY FILM ARCHIVES—34 Second Ave. (505-5181). $5. 11/9 at 6:30: "Bruce Elder No. 1"; at 8: *Intolerance* (1916), dir. D. W. Griffith; at 9: *Born in Flames* (1983), dir. Lizzie Borden. 11/10 at 6: *Civilization* (1916), dir. Thomas Ince; at 7: "Bruce Elder No. 3"; at 8:30: *Born in Flames* (1983), dir. Lizzie Borden. 11/11 at 7: *The Rink* (1916), *One A.M.* (1916), *The Pawnshop* (1916), and *Carmen* (1916), dir. Chaplin; at 7:30; "Bruce Elder No. 4"; at 9: *Hallelujah the Hills* (1962), dir. Adolfas Mekas. 11/12 at noon: "City Lore Festival." 11/13 at 6: *The Floorwalker, The Fireman, The Vagabond, Behind the Screen,* and *Police* all 1916, all dir. Chaplin; at 7: "Bruce Elder No. 2"; at 8:30: (See 11/11 at 9). 11/14 at 7: "Bruce Elder No. 5." 11/15 at 7: "Bruce Elder No. 3"; at 8: "Hollis Frampton No. 6": *Public Domain* (1972), *Banner* (1974), and *Tuba* (1976).

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, $5; nonmembers, $6. Through 11/18: "Presenting Buddhadeb Dasgupta." 11/11 at 3: *The Return* (1986), dir. Dasgupta; at 7: *Crossroads* (1982), dir. Dasgupta.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. 11/12 at 3: *The Wonderful World of the Brothers Grimm* (1962), dir. Henry Levin and George Pal.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 11/9 at 7: "Features From Hungary." 11/10 at 7: *Plain Talk and Common Sense (Uncommon Senses)* (1987), dir. Jon Jost. 11/11 at 8: "From Boston MA: Poor White Trash." 11/12 at 8: screenings include *Going to the Dogs,* dir. Joe Gibbons; *Suicide, Fruit, Talking to Myself,* dir. Anne Robertson. 11/13 at 8: screenings include *Original Sin* and *Gypsy Song,* dir. Sylvia Gruner. 11/14 at 7: "New York City," *Lost, Lost, Lost,* dir. Jonas Mekas. 11/15 at 7: *Six in Paris* (1966), dir. Claude Chabrol.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 11/9 at 7: "Peter Callas and Tokyo Ringworld Present: Telematic Terrains." 11/15 at 7: "Reading by Taylor Mead," followed by *Processed World; Subliminal Supermarket; Attraction.*

FRENCH INSTITUTE—22 E. 60th St. (355-6100). $3.50; students and senior citizens $2.50. 11/9 at 2, 6, and 8:45: *Un Zoo La Nuit* (1987), dir. Jean-Claude Lauzon.

GLOBAL VILLAGE—454 Broome St. (966-7526). $5. Through 11/18: "The Endangered Documentary and Other Species." 11/11 at 8: Martin Chambi and the Heirs of the Incas, dir. Paul Yule and Andy Harris.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 11/18: "New Films From Japan." 11/11 at 6:30 and 8:30: *Lady Camellia* (1988), dir. Yoshitaka Asama, with Keiko Matsuzaka.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Tickets $5. Through 11/29: "An International Lens on the Holocaust." 11/13 at 4: *So Many Miracles* (1987, Canada), discussion led by Annette Insdorf. 11/15 at 7: *Paper Bridge* (1987, Austria).

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 12/3: "Video Viewing Room": *Buddy, Can You Spare a Dime (Shooting the Public)* (1988), dir. Joan Wallace.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. 11/11 at 8: Screening of the works of George Kuchar. 11/12 at 8: Screening of the works of Julian Samuel.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). *Suggested contributions:* adults $4, students $3, under 13 and seniors $2. Wed.–Sat. noon–5, Tue. noon–8. "Comedy Break." 11/8–9: "Mr. Peepers" and "Susie." 11/10–11: "Ford Theater: Manageable Male" and "Love That Bob." 11/15–16: "I Love Lucy" "The Phil Silvers Show." "Saturday Screenings for Children," 11/12: "Secret Codes": *Don't Eat the Pictures* and *The Adventures of Huck Finn.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 11/27: "Anna Magnani." 11/10 at 2:30: *Volcano* (1950), dir. William Dieterle; at 6: *Assunta Spina* (1948), dir. Mario Mattoli. 11/11 at 2:30: (See 11/10 at 6); at 6: *Bellissima* (1952), dir. Luchino Visconti. 11/12 at 2: *Siamo donne* (1953), dir. Visconti; *L'amore* (1948), dir. Roberto Rossellini; at 5: *Molti sogni per le strade* (1948), dir. Massimo Girotti. 11/13 at 2: (See 11/11 at 6); at 5: *The Golden Coach* (1953), dir. Jean Renoir. 11/14 at 2:30; *Nella citta l'inferno* (1959), dir. Renata Castellani; at 6: *correva l'anno di grazia* (1972), dir. Alfredo Gianetti. 11/15 at 2:30: (See 11/12 at 5); at 6: (See 11/12 at 2). **Titus Theater 2:** 11/10 at 3 and 6: "What's Happening?" Films by Joris Ivens. 11/11 at 3 and 6: "Animation: German Pioneers," short animated films 1910–40. 11/12 at 2:30 and 5:30: "Animation: the Best of Zagreb '88." 11/13 at 2:30 and 5:30: "Animation: the Best of Zagreb '88." 11/14 at 6:30: "Cineprobe" Fluxfilms 1963–66, screening of 25 silent films. 11/15 at 6:30: "Cineprobe," Fluxfilms II.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 11/9 at 8: "Anything But Silent Program": *Speedy* (1928, U.S.), dir. Ted Wilde. 11/10–12 at 8: *Welcome in Vienna* (1986, Austria), dir. Axel Corti. 11/13–14 at 3, 5:15, and 7:30: *Tucker: The Man and His Dream* (1988, U.S.), dir. Francis Ford Coppola. 11/15–16 at 8: *Mother Joan of the Angels* (1961), dir. Jerzy Kawalerowicz.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609). Free. 11/10 at noon: "Viewpoint...A Jewish Festival of the Arts": *Love of Life* (1968), dir. Francois Reichenbacher and S. G. Patris; at 6: "Meet the Makers—Video." 11/15 at noon: "Featuring...The Birth of Israel": *Hill 24 Doesn't Answer,* dir. Thorold Dickenson; at 2:30: "Collector's Choice...A Jewish Festival of the Arts": *The Legacy of Anne Frank* (1967), produced by the Jewish Theological Seminary; *A. M. Klein: The Poet as Landscape* (1978), dir. David Kaufman.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 11/23: "Autumn in Japan: A Celebration of the Films of Shochiku."

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). $4, members; $5, nonmembers. "Silent Sundays." 11/13 at 3: *The General* (1927), dir. Buster Keaton.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. 11/13 at 1:30; *Brutality* (1912), dir. D. W. Griffith, with Mae Marsh; *The Struggle* (1931), dir. Griffith .

THEATER THREE—412 Main St, Port Jefferson (516-473-0136). $3. 11/14 at 8: *Himatsuri* (1979), dir. Mitsuo Yanagimachi.

TOWN HALL FOUNDATION—123 West 43rd St. (997-1003). $8. 11/13, noon to midnight: "Film Marathon": 12 hours of film adaptations of Eugene O'Neill plays. Beg. at noon: *Anna Christie* (1930), dir. Clarence Brown; at 2: *Strange Interlude* (1932), dir. Robert Z. Leonard; at 4:15: *The Emperor Jones* (1933), dir. Dudley Murphy; at 5:45: *Ah, Wilderness* (1935), dir. Clarence Brown; at 8: *Long Day's Journey Into Night* (1961), dir. Sidney Lumet.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Halloween IV: The Return of Michael Myers.* #2—*Feds.* #3—Through 11/8: *They Live.* Beg. 11/9: *Child's Play.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*U2: Rattle and Hum.* #2—*Feds.* #3—*The Accused.* #4—*Everybody's All-American.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Accused.* #2—*U2: Rattle and Hum.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*U2: Rattle and Hum.* #2—*They Live.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *They Live.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*They Live.* #2—*Crossing Delancey.* #3—*Halloween IV: The Return of Michael Myers.* #4—*Everybody's All-American.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *They Live.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*U2: Rattle and Hum.* #2—*The Accused.* #3—*The Kiss.* #4—*A Nightmare on Elm Sreet 4: The Dream Master.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*They Live.* #2—Through 11/10: *Feds.* Beg. 11/11: *Spike of Bensonhurst.* #3—*Halloween IV: The Return of Michael Myers.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Feds.* #2—*Punchline.* #3—*Clara's Heart.* #4—*The Accused.* #5—*Halloween IV: The Return of Michael Myers.* #6—*Alien Nation.* #7—*Mystic Pizza.* #8—*Bat 21.* #9—*Die Hard.* #10—Through 11/8: *The Kiss.* Beg. 11/9: *Child's Play.* #11—*The Good Mother; U2: Rattle and Hum.* #12—*Everybody's All-American.* #13—*They Live.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Good Mother.* #2—*The Accused.* #3—*Everybody's All-American.* #4—*Without a Clue.* #5—*Clara's Heart.* #6—*Crossing Delancey.* #7—*Bat 21.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Everybody's All-American.* #2—*Gorillas in the Mist.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*U2: Rattle and Hum.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Memories of Me; The Good Mother.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*The Good Mother.* #2—*Things Change; The Accused.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Without a Clue.* #2—*Punchline.* #3—*Halloween IV: The Return of Michael Myers.* #4—*Bat 21.*

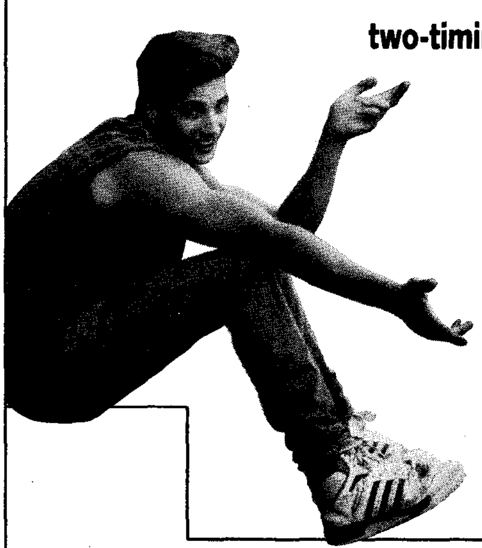
208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Halloween IV: The Return of Michael Myers.* #2—*They Live.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Spike of Bensonhurst.* #2—*They Live.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*They Live.* #2—*U2: Rattle and Hum.* #3—*Halloween IV: The Return of Michael Myers.* #4—Through 11/8: *Feds.* Beg. 11/9: *Child's Play.* #5—*Mystic Pizza.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*They Live.* #2—*Halloween IV: The Return of Michael Myers.* #3—*The Kiss.* #4—Through 11/8: *Coming to America.* Beg. 11/9: *Child's Play.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Alien Nation.* #2—*Clara's Heart.* #3—Through 11/8: *Crossing Delancey.* Beg. 11/9: *Child's Play.* #4—*Everybody's All-American.*



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PRODUCED BY DAVID WEISMAN NELSON LYON DIRECTED BY PAUL MORRISSEY

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214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*They Live.* #2—*The Good Mother.* #3—*Mystic Pizza.* #4—*U2: Rattle and Hum.* #5—*Halloween IV: The Return of Michael Myers.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*The Accused.* #2—*They Live.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*The Kiss.* #2—*U2: Rattle and Hum.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Feds.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Kiss.* #2—*U2: Rattle and Hum.* #3—*The Accused.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Iron Eagle II.* #2—*Everybody's All-American.* #3—Through 11/10: *Punchline.* Beg. 11/11: *Spike of Bensonhurst.* #4—*They Live.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Accused.* #2—*Things Change.* #3—*U2: Rattle and Hum.* #4—*The Good Mother.* #5—*Crossing Delancey.* #6—*Punchline.* #7—Through 11/10: *Mystic Pizza.* Beg. 11/11: *A Cry in the Dark.* #8—Through 11/10: *Clara's Heart.* Beg. 11/11: *Bird.* #9—Through 11/10: *Feds.* Beg. 11/11: *Spike of Bensonhurst.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333) #1—*Crossing Delancey.* #2—*They Live.* #3—Through 11/8: *Halloween IV: The Return of Michael Myers; Feds.* Beg. 11/9: *Child's Play.* #4—*U2: Rattle and Hum.* #5—Through 11/10: *Memories of Me; A Fish Called Wanda.* Beg. 11/11: *Iron Eagle II.* #6—Through 11/10: *The Accused.* Beg. 11/11: *Spike of Bensonhurst.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*U2: Rattle and Hum.* #2—*A Fish Called Wanda.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 11/8: *The Kiss.* Beg. 11/9: *Child's Play.* #2—Through 11/10: *Punchline.* Beg. 11/11: *Spike of Bensonhurst.* #3—*They Live.* #4—*Halloween IV: The Return of Michael Myers.* #5—Through 11/10: *Feds.* Beg. 11/11: *Iron Eagle II.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Accused.* #2—Through 11/10: *They Live.* Beg. 11/11: *Iron Egle II.* #3—*Alien Nation.* #4—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Spike of Bensonhurst.* #5—*U2: Rattle and Hum.* #6—Through 11/10: *Feds.* Beg. 11/11: *Ernest Saves Christmas.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Crossing Delancey.* #2—*Feds.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Accused.* #2—*The Good Mother.* #3—Through 11/10: *Mystic Pizza.* Beg. 11/11: *Iron Eagle II.* #4—Through 11/10: *Punchline.* Beg. 11/11: *Ernest Saves Christmas.*

303. CORONA—PLAZA—(639-7722). Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *A Nightmare on Elm Sreet 4: The Dream Master.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*They Live.* #2—*The Good Mother.* #3—*Everybody's All-American.* #4—*The Accused.* #5—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Iron Eagle II.* #6—Through 11/10: *Things Change.* Beg. 11/11: *Spike of Bensonhurst.* #7—Through 11/10: *Punchline.* Beg. 11/11: *A Cry in the Dark.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*U2: Rattle and Hum.* #2—*The Accused.* #3—Program Unavailable.

306. FLUSHING—UA QUARTET—(359-6777). #1—*They Live.* #2—*Everybody's All-American.* #3—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Spike of Bensonhurst.* #4—*U2: Rattle and Hum.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Good Mother.* #2—*Crossing Delancey.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Clara's Heart.* #2—*Punchline.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Everybody's All-American.* #2—Through 11/10: *Things Change.* Beg. 11/11: *Bird.* #3—*The Good Mother.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Crossing Delancey.* #2—Through 11/10: *Mystic Pizza.*Beg. 11/11: *A Cry in the Dark.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Without a Clue.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Halloween IV: The Return of Michael Myers.* #2—Through 11/10: *Feds.* Beg. 11/11: *Ernest Saves Christmas.* #3—Through 11/10: *The Kiss.* Beg. 11/11: *Iron Eagle II.* #4—Through 11/10: *They Live.* Beg. 11/11: *Spike of Bensonhurst.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Halloween IV: The Return of Michael Myers.* #2—*Mystic Pizza.* #3—*Clara's Heart.* #4—Through 11/8: *Dominick and Eugene.* Beg. 11/9: *Child's Play.* #5—*Everybody's All-American; Punchline.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Gorillas in the Mist.* #2—*Things Change.* #3—*Without a Clue.* #4—*U2: Rattle and Hum.* #5—*The Good Mother.* #6—*The Accused.* #7—*They Live.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Everybody's All-American.* #2—Through 11/10: *The Accused.* Beg. 11/11: *Spike of Bensonhurst.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Iron Eagle II.* #2—Through 11/8: *Feds.* Beg. 11/9: *Child's Play.* #3—*They Live.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*The Accused.* #2—Through 11/8: *Memories of Me.* Beg. 11/9: *Child's Play.* #3—Through 11/10: *Without a Clue.* Beg. 11/11: *Spike of Bensonhurst.* #4—*U2: Rattle and Hum; A Fish Called Wanda.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Everybody's All-American.* #2—*U2: Rattle and Hum.* #3—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Spike of Bensonhurst.*

320. REGO PARK—DRAKE—(457-4002). Through 11/10: *Clara's Heart.* Beg. 11/11: *Halloween IV: The Return of Michael Myers.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*They Live.* #2—Through 11/8: *Clara's Heart.* Beg. 11/9: *Child's Play.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Ernest Saves Christmas.* #2—*U2: Rattle and Hum.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Accused.* #2—Through 11/8: *Without a Clue.* Beg. 11/9: *Child's Play.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*They Live.* #2—*Crossing Delancey.* #3—*The Good Mother.* #4—*Everybody's All-American.* #5—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *A Cry in the Dark.* #6—*U2: Rattle and Hum.* #7—*Crossing Delancey.* #8—Through 11/10: *Mystic Pizza.* Beg. 11/11: *Bird.* #9—Through 11/10: *Feds.* Beg. 11/11: *Iron Eagle II.* #10—Through 11/10: *Things Change.* Beg. 11/11: *Spike of Bensonhurst.*

LONG ISLAND

AREA CODE 516

Nassau County

501. BELLMORE—MOVIES—(783-7200). Through 11/10: *Betrayed.* Beg. 11/11: *Gorillas in the Mist.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Memories of Me.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Halloween IV: The Return of Michael Myers.* #2—*Everybody's All-American.* #3—*Crossing Delancey.* #4—Through 11/10: *Feds.* Beg. 11/11: *Spike of Bensonhurst.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—Through 11/8: *Halloween IV: The Return of Michael Myers.* Beg. 11/9: *Child's Play.* #2—*The Good Mother.* #3—*Punchline; They Live.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*U2: Rattle and Hum.* #2—*The Good Mother.* #3—*The Accused.* #4—*Halloween IV: The Return of Michael Myers.* #5—*Feds.* #6—*Without a Clue.* #7—*Punchline.* #8—*Crossing Delancey.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 11/10: *Crossing Delancey.* Beg. 11/11: *Iron Eagle II.* #2—*U2: Rattle and Hum.* #3—*Everybody's All-American.*

507. HEWLETT—HEWLETT—(791-6768). *A Fish Called Wanda.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Spike of Bensonhurst.* #2—Through 11/10: *Clara's Heart.* Beg. 11/11: *Crossing Delancey.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*They Live.* #2—*The Accused.* #3—*The Good Mother.* #4—Through 11/8: *Without a Clue.* Beg. 11/9: *Child's Play.* #5—*Gorillas in the Mist.* #6—*U2: Rattle and Hum.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*They Live.* #2—*U2: Rattle and Hum.* #3—*Halloween IV: The Return of Michael Myers.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Gorillas in the Mist.* #2—Through 11/10: *Married to the Mob; A Fish Called Wanda.* Beg. 11/11: *Alien Nation.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*They Live.* #2—*U2: Rattle and Hum.* #3—*The Accused.* #4—*The Good Mother.* #5—*Without a Clue.* #6—*Mystic Pizza.*

513. LONG BEACH—PARK AVENUE—(432-0576). Beg. 11/11: *Ernest Saves Christmas.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Without a Clue.* #2—*Punchline.* #3—Through 11/10: *Alien Nation.* Beg. 11/11: *Spike of Bensonhurst.* #4—Through 11/10: *Bat 21.* Beg. 11/11: *Iron Eagle II.*

515. MALVERNE—TWIN—(599-6966). #1—*Gorillas in the Mist.* #2—Through 11/10: *A Fish Called Wanda.* Beg. 11/11: *Married to the Mob.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Things Change.* #2—*The Good Mother.* #3—Through 11/10: *The Accused.* Beg. 11/11: *Spike of Bensonhurst.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*They Live.* #2—*Everybody's All-American.* #3—*Halloween IV: The Return of Michael Myers.* #4—*The Accused.* #5—Through 11/8: *Clara's Heart.* Beg. 11/9: *Child's Play.* #6—*U2: Rattle and Hum.* #7—Through 11/10: *Crossing Delancey.* Beg. 11/11: *Spike of Bensonhurst.* #8—Through 11/10: *Mystic Pizza.* Beg. 11/11: *Iron Eagle II.* #9—Through 11/10: *Feds.* Beg. 11/11: *A Cry in the Dark.*

518. MASSAPEQUA—PEQUA—(799-6464). *The Good Mother.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Good Mother.* #2—*They Live.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Feds.* #2—*A Fish Called Wanda; U2: Rattle and Hum.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*A Fish Called Wanda.* #2—*Memories of Me.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—Through 11/8: *They Live.* Beg. 11/9: *Child's Play.* #2—*U2: Rattle and Hum.* #3—*Feds.* #4—*Mystic Pizza; Crossing Delancey.* #5—*Everybody's All-American.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*The Good Mother.* #2—*The Accused.* #3—*Everybody's All-American.* #4—*Clara's Heart.* #5—*Mystic Pizza.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—Through 11/8: *Gorillas in the Mist.* Beg. 11/9: *Child's Play.* #2—*Crossing Delancey.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Punchline.* #2—*Without a Clue.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 11/10: *Crossing Delancey.* Beg. 11/11: *Bird.* #2—*Things Change.* #3—*Everybody's All-American.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 11/10: *Punchline.* Beg. 11/11: *A Cry in the Dark.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Halloween IV: The Return of Michael Myers.* #2—*Punchline.* #3—*Bat 21.* #4—*Feds.* #5—*The Accused.* #6—*Coming to America.* #7—*Die Hard.* #8—*Mystic Pizza.* #9—Through 11/8: *The Kiss.* Beg. 11/9: *Punchline.* #10—*Clara's Heart; They Live.* #11—*The Good Mother.* #12—*Everybody's All-American.* #13—*U2: Rattle and Hum.*

531. WANTAGH—WANTAGH—(781-6969). *Gorillas in the Mist.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*U2: Rattle and Hum.* #2—Through 11/10: *They Live.* Beg. 11/11: *Iron Eagle II.* #3—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Spike of Bensonhurst.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Who Framed Roger Rabbit.* #2—*Alien Nation.* #3—*Big.* #4—*Things Change.* #5—*The Last Temptation of Christ.* #6—*Madame Sousatzka.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 11/10: *Mystic Pizza.* Beg. 11/11: *Iron Eagle II.* #2—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Spike of Bensonhurst.* #3—*Punchline.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Good Mother.* #2—*The Accused.* #3—*U2: Rattle and Hum.*

602. BAY SHORE—CINEMA—(665-1722). *Everybody's All-American.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*They Live.* #2—*Feds.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Iron Eagle II.* #2—*U2: Rattle and Hum.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Die Hard.* #2—*Big.* #3—*Mystic Pizza.* #4—*Gorillas in the Mist.* #5—Through 11/8: *Punchline.* Beg. 11/9: *Child's Play.* #6—*Without a Clue.* #7—*Halloween IV: The Return of Michael Myers.* #8—*Feds.* #9—*Alien Nation.* #10—*The Accused.* #11—*The Good Mother; They Live.* #12—*U2: Rattle and Hum; Everybody's All-American.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Mystic Pizza.* #2—*Crossing Delancey.* #3—*Clara's Heart; Punchline.* #4—Through 11/8: *Things Change.* Beg. 11/9: *Child's Play.* #5—*Alien Nation.* #6—*The Accused.* #7—*Halloween IV: The Return of Michael Myers.* #8—*Without a Clue.* #9—*The Good Mother; They Live.* #10—*Everybody's All-American.* #11—*U2: Rattle and Hum.* #12—*Feds; Madame Sousatzka.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*They Live.* #2—*U2: Rattle and Hum.* #3—*Everybody's All-American.* #4—*The Good Mother.* #5—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Ernest Saves Christmas.* #6—Through 11/10: *Feds; Crossing Delancey.* Beg. 11/11: *Spike of Bensonhurst.* #7—Through 11/10: *Mystic Pizza.* Beg. 11/11: *Iron Eagle II.* #8—*The Accused.*

611. CORAM—PINE—(698-6442). #1—*A Fish Called Wanda.* #2—*Memories of Me.* #3—*Gorillas in the Mist.* #4—*Alien Nation.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Good Mother.* #2—*Everybody's All-American.* #3—Through 11/10: *Punchline.* Beg. 11/11: *Bird.* #4—Through 11/10: *The Accused.* Beg. 11/11: *A Cry in the Dark.* #5—Through 11/10: *Gorillas in the Mist.* Beg. 11/11: *Iron Eagle II.*

613. ELWOOD—ELWOOD—(499-7800). #1—Through 11/8: *A Fish Called Wanda.* Beg. 11/9: *Child's Play.* #2—*Mystic Pizza.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Everybody's All-American.* #2—*The Good Mother.* #3—*Crossing Delancey.* #4—*Without a Clue.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Accused.*

618. ISLIP—ISLIP—(581-5200). #1—*The Good Mother.* #2—*The Accused.* #3—*U2: Rattle and Hum.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Good Mother.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 11/10: *Married to the Mob.* Beg. 11/11: *A Fish Called Wanda.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*U2: Rattle and Hum.* #2—*They Live.* #3—*Feds; Married to the Mob.* #4—*Mystic Pizza; Without a Clue.* #5—*Crossing Delancey; The Accused.* #6—*Punchline; Everybody's All-American.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 11/10: *Bambi; Married to the Mob.* Beg. 11/11: *A Fish Called Wanda.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*They Live.* #2—*U2: Rattle and Hum.* #3—*Everybody's All-American.* #4—*The Good Mother.* #5—Through 11/8: *Feds.* Beg. 11/9: *Child's Play.* #6—*Who Framed Roger Rabbit; Bat 21.* #7—*The Accused.* #8—*Punchline.* #9—Through 11/10: *Alien Nation.* Beg. 11/11: *Ernest Saves Christmas.* #10—Through 11/10: *Gorillas in the Mist.* Beg. 11/11: *Iron Eagle II.* #11—Through 11/10: *Crossing Delancey.* Beg. 11/11: *Spike of Bensonhurst.* #12—*Halloween IV: The Return of Michael Myers.* #13—*Mystic Pizza.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Without a Clue.* **WEST**—*Everybody's All-American.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 11/10: *A World Apart.* Beg. 11/11: *Track 29.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Feds.* #2—*Punchline.* #3—*They Live.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 11/10: *Mystic Pizza.* Beg. 11/11: *Spike of Bensonhurst.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*U2: Rattle and Hum.* #2—*They Live.* #3—Through 11/8: *Gorillas in the Mist.* Beg. 11/9: *Child's Play.* #4—Through 11/10: *Crossing Delancey.* Beg. 11/11: *Spike of Bensonhurst.* #5—Through 11/10: *Mystic Pizza.* Beg. 11/11: *Ernest Saves Christmas.*

635. STONY BROOK—LOEWS—(751-2300). #1—*U2: Rattle and Hum.* #2—*The Accused.* #3—*Without a Clue.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Without a Clue.* #2—Through 11/10: *Crossing Delancey; A Fish Called Wanda.* Beg. 11/11: *Ernest Saves Christmas.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Accused.* #2—*U2: Rattle and Hum.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Punchline.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Good Mother.* #2—Through 11/8: *Clara's Heart.* Beg. 11/9: *Child's Play.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Punchline.* #2—*Crossing Delancey.* #3—Through 11/10: *Bat 21.* Beg. 11/11: *Iron Eagle II.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 11/10: *Without a Clue.* Beg. 11/11: *Things Change.* #2—*Punchline; The Good Mother.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Crossing Delancey.* #2—*The Accused.* #3—*Halloween IV: The Return of Michael Myers.* #4—*They Live.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—Through 11/8: *Clara's Heart.* Beg. 11/9: *Child's Play.* #2—*Halloween IV: The Return of Michael Myers.* #3—*The Accused.* #4—*Punchline; Without a Clue.* #5—*Things Change.* #6—*Mystic Pizza.* #7—*The Good Mother.* #8—*Everybody's All-American.* #9—*U2: Rattle and Hum.* #10—*They Live.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Good Mother.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Everybody's All-American.* #2—*They Live.* #3—*Crossing Delancey.* #4—Through 11/10: *Punchline.* Beg. 11/11: *Spike of Bensonhurst.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Accused.* #2—Through 11/10: *Crossing Delancey.* Beg. 11/11: *Ernest Saves Christmas.* #3—*U2: Rattle and Hum.* #4—Through 11/10: *Mystic Pizza.* Beg. 11/11: *Spike of Bensonhurst.* #5—*Everybody's All-American.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Halloween IV: The Return of Michael Myers.* #2—*They Live.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Bat 21.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Without a Clue; Feds.* #4—*Clara's Heart.*

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715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Everybody's All-American.* #2—*The Good Mother.* #3—*U2: Rattle and Hum.* #4—*The Accused.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Without a Clue.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Accused.* #2—Through 11/8: *Without a Clue.* Beg. 11/9: *Child's Play.*

719. SCARSDALE—FINE ARTS—(723-6699). *Mystic Pizza.*

720. SCARSDALE—PLAZA—(725-0078). Through 11/10: *A Fish Called Wanda.* Beg. 11/11: *Alien Nation.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Everybody's All-American.* #2—*Gorillas in the Mist.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Good Mother.* #2—*U2: Rattle and Hum.* #3—*Clara's Heart.* #4—*Everybody's All-American.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Accused.* #2—Through 11/10: *Without a Clue.* Beg. 11/11: *Spike of Bensonhurst.* #3—Through 11/10: *Feds.* Beg. 11/11: *A Cry in the Dark.* #4—*They Live.* #5—*Things Change.* #6—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Ernest Saves Christmas.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Halloween IV: The Return of Michael Myers.* #2—*Feds; Clara's Heart.* #3—Through 11/8: *They Live.* Beg. 11/9: *Child's Play.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Through 11/8: *Bat 21.* Beg. 11/9: *Child's Play.* #2—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Spike of Bensonhurst.* #3—Through 11/10: *Feds.* Beg. 11/11: *Ernest Saves Christmas.* #4—*Punchline.* #5—Through 11/10: *Crossing Delancey.* Beg. 11/11: *Iron Eagle II.* #6—*Mystic Pizza.* #7—*They Live.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Gorillas in the Mist.* #2—Through 11/10: *Alien Nation.* Beg. 11/11: *Without a Clue.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Everybody's All-American.* #2—*Without a Clue.* #3—*Memories of Me; A Fish Called Wanda.* #4—*They Live.* #5—*Clara's Heart.*

755. NEW CITY—TOWN—(634-5100). #1—*The Accused.* #2—Through 11/8: *Crossing Delancey.* Beg. 11/9: *Child's Play.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 11/10: *Feds; Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Spike of Bensonhurst.* #2—*Everybody's All-American.*

757. NYACK—CINEMA EAST—(358-6631). *The Good Mother.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Accused.* #2—*Punchline.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Without a Clue.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Everybody's All-American.*

763. STONY POINT—9 W—(942-0303). Program Unavailable.

764. SUFFERN—LAFAYETTE—(357-6030). *U2: Rattle and Hum.*

CONNECTICUT

AREA CODE 203

Fairfield County

801. DANBURY—CINE—(743-2200). #1—*Punchline.* #2—*Mystic Pizza.* #3—*The Good Mother.*

802. DANBURY—CINEMA—(748-2923). #1—*Everybody's All-American.* #2—*The Accused.*

803. DANBURY—PALACE—(748-7496). #1—*U2: Rattle and Hum.* #2—*Halloween IV: The Return of Michael Myers.* #3—Through 11/8: *Feds; Bat 21.* Beg. 11/9: *Child's Play.*

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

808. GREENWICH—PLAZA—(869-4030). #1—*Things Change.* #2—*Crossing Delancey; The Good Mother.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Crossing Delancey.* #2—*The Good Mother.*

812. RIDGEFIELD—CINEMA—(438-3338). *Crossing Delancey; The New Adventures of Pippi Longstocking; Short Circuit 2.*

813. SOUTH NORWALK—SONO—(866-9202). Through 11/10: *Babette's Feast.* 11/11-14: *A Summer Story* (The Early Show); *Track 29* (The Late Show). 11/15-17: *Commissar.*

814. SPRINGDALE—STATE—(325-0250). *Clara's Heart; Memories of Me.*

815. STAMFORD—AVON—(324-9205). #1—*Halloween IV: The Return of Michael Myers.* #2—*Feds; Gorillas in the Mist.*

816. STAMFORD—CINEMA—(324-3100). #1—Through 11/8: *Punchline; Bat 21.* Beg. 11/9: *Child's Play.* #2—*Everybody's All-American.* #3—*Mystic Pizza.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*U2: Rattle and Hum.* #2—*The Accused.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 11/8: *Halloween IV: The Return of Michael Myers.* Beg. 11/9: *Child's Play.* #2—Through 11/10: *Mystic Pizza.* Beg. 11/11: *Ernest Saves Christmas.* #3—*U2: Rattle and Hum.* #4—Through 11/10: *Feds.* Beg. 11/11: *Iron Eagle II.* #5—*Everybody's All-American.* #6—*They Live.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*U2: Rattle and Hum.* #2—*The Accused.* #3—Through 11/8: *Feds.* Beg. 11/9: *Child's Play.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Feds.* #2—*U2: Rattle and Hum; They Live.* #3—*Halloween IV: The Return of Michael Myers.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*U2: Rattle and Hum.* #2—*Everybody's All-American.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Mystic Pizza.* #2—*Feds.* #3—*The Accused.* #4—*They Live.* #5—*U2: Rattle and Hum.* #6—*The Good Mother.* #7—*Alien Nation.* #8—*Clara's Heart.* #9—*Halloween IV: The Return of Michael Myers.*

903. JERSEY CITY—STATE—(653-5200). #1—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Spike of Bensonhurst.* #2—*They Live.* #3—Through 11/8: *Bat 21.* Beg. 11/9: *Child's Play.* #4—Through 11/10: *Feds.* Beg. 11/11: *Iron Eagle II.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Things Change.* #2—*The Kiss.* #3—*The Good Mother.* #4—*They Live.* #5—*Bat 21.* #6—*Mystic Pizza.* #7—*Everybody's All-American.* #8—*Alien Nation.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Accused.* #2—*Punchline.* #3—*Feds.* #4—*Without a Clue.* #5—*U2: Rattle and Hum.* #6—*Halloween IV: The Return of Michael Myers.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Halloween IV: The Return of Michael Myers.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Bat 21.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Halloween IV: The Return of Michael Myers.* #2—*Alien Nation.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *U2: Rattle and Hum.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Alien Nation; Halloween IV: The Return of Michael Myers.* #2—*They Live; Rambo III.*

914. LIVINGSTON—COLONY—(992-0800). *The Good Mother.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). Program Unavailable.

916. MILLBURN—MILLBURN—(376-0800). #1—*Gorillas in the Mist.* #2—*Without a Clue.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Good Mother.* #2—*They Live.* #3—*Without a Clue.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Everybody's All-American.* #2—*Clara's Heart.* #3—*Die Hard; Who Framed Roger Rabbit.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Punchline.* #2—*Halloween IV: The Return of Michael Myers; Without a Clue.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Accused.* #2—*Things Change.* #3—Through 11/10: *Punchline.* Beg. 11/11: *Iron Eagle II.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Crossing Delancey.* #2—*U2: Rattle and Hum.* #3—*The Accused.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Big.*

931. CRANFORD—CRANFORD—(276-9120). #1—*They Live.* #2—*Die Hard.*

932. ELIZABETH—ELMORA—(352-3483). *A Fish Called Wanda.*

933. LINDEN—QUAD—(925-9787). #1—*Halloween IV: The Return of Michael Myers.* #2—*They Live.* #3—*Feds.* #4—*Who Framed Roger Rabbit; Punchline.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Last Temptation of Christ.*

936. UNION—UNION—(686-4373). #1—*The Good Mother.* #2—*The Accused.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Mystic Pizza.* #2—*Everybody's All-American.* #3—Through 11/10: *Punchline.* Beg. 11/11: *Spike of Bensonhurst.*

938. WESTFIELD—TWIN—(654-4720). #1—*Without a Clue.* #2—*The Good Mother.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*U2: Rattle and Hum.* #2—Through 11/8: *Punchline.* Beg. 11/9: *Child's Play.*

951. CLOSTER—CLOSTER—(768-8800). *They Live.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Accused.* #2—*The Good Mother.* #3—*Feds.* #4—*U2: Rattle and Hum.*

953. EMERSON—TOWN—(261-1000). #1—*U2: Rattle and Hum.* #2—*The Accused.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*The Accused.* #2—*U2: Rattle and Hum.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 11/10: *Mystic Pizza.* Beg. 11/11: *Spike of Bensonhurst.* #2—*Everybody's All-American.*

958. OAKLAND—TWIN—(337-4478). #1—*Everybody's All-American.* #2—*Halloween IV: The Return of Michael Myers.*

959. PARAMUS—CINEMA 35—(845-5070). *Bat 21.*

961. PARAMUS—BERGEN MALL—(845-4449). *Without a Clue.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*U2: Rattle and Hum.* #2—Through 11/8: *Mystic Pizza.* Beg. 11/9: *Child's Play.* #3—*The Kiss; Clara's Heart.* #4—*Everybody's All-American.* #5—*Things Change.* #6—*The Good Mother.* #7—*The Accused.* #8—*Crossing Delancey.* #9—*Madame Sousatzka.* #10—*Punchline.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Alien Nation.* #2—*They Live.* #3—*Halloween IV: The Return of Michael Myers.*

964. RAMSEY—CINEMA—(825-2090). *Punchline.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Punchline.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Good Mother.* #2—*U2: Rattle and Hum.* #3—*The Accused.* #4—*Punchline.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Memories of Me.* #2—*Clara's Heart.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Wings of Desire.* #2—*Feds; Without a Clue.* #3—Through 11/10: *They Live.* Beg. 11/11: *Ernest Saves Christmas.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Everybody's All-American.* #2—*The Good Mother.* #3—*Mystic Pizza.* #4—*The Accused.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Crossing Delancey.* #2—*Everybody's All-American.* #3—*They Live; The New Adventures of Pippi Longstocking.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Mystic Pizza.* #2—*The Good Mother.* #3—Through 11/10: *Halloween IV: The Return of Michael Myers.* Beg. 11/11: *Spike of Bensonhurst.* #4—Through 11/10: *Feds.* Beg. 11/11: *Ernest Saves Christmas.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **THE ACCUSED**—(1 hr. 55 min.; 1988) Jodie Foster is accurate and biting as an uneducated, foulmouthed girl, Sarah, who goes into a bar to have a good time, flirts a little, and gets beaten and raped by three men on a pinball machine. The assistant district attorney prosecuting the case (Kelly McGillis, in an intentionally condescending performance) apparently agrees with the men's contention that Sarah was asking for it, because she refuses to put her on the stand as a witness on her own behalf. It's only when a second case gets under way—this time directed at the men who stood around watching—that Sarah gets to tell her story. The point of the movie is that a woman should be able to drink and flirt without getting raped for it. Generically, the picture is high-minded melodrama, and what saves it from sententiousness is Foster's performance—and the live-wire direction of Jonathan Kaplan, who brings real heat to the rape scene (it's violent and unenjoyable, but we understand how men could just stand and watch it—*we're* watching it). Tom Topor wrote the screenplay, which gets crude and sentimental in the dawn-of-sisterhood scenes between McGillis and Foster. Produced by the team of Sherry Lansing and Stanley Jaffe. (10/31/88) R. **24, 64, 80, 101, 102, 108, 112, 200, 206, 215, 217, 219, 220, 300, 302, 304, 305, 314, 315, 317, 401, 505, 509, 512, 516, 517, 524, 530, 601, 606, 608, 610, 612, 617, 618, 621, 625, 635, 638, 705, 706, 709, 715, 718, 723, 755, 759, 802, 817, 819, 902, 905, 920, 921, 936, 952, 953, 954, 962, 967, 970**

ALIEN NATION—(1 hr. 39 min.; 1988) A detective thriller set in the near future, when 300,000 alien immigrants are integrated into human society. With James Caan, Mandy Patinkin, and Terence Stamp. Written by Rockne S. O'Bannon. Dir. Graham Baker. R. **33, 112, 213, 300, 511, 514, 533, 606, 608, 611, 625, 720, 725, 902, 904, 911, 913, 963**

ANOTHER WOMAN—(1 hr. 35 min.; 1988) Woody Allen climbing the high towers of anguish once again, and falling off. Gena Rowlands plays Marion, a middle-aged philosophy professor whose morale comes apart. She wanders around an impeccably elegant New York, but the journey is really an interior one. Attacking like guilty thoughts, her husband, her brother, old friends, and old lovers accuse her of being "cold" or "unconsciously flirtatious" or—worst of all—"judgmental." The movie is a bald imitation of Bergman's *Wild Strawberries*, only without the rhapsodic and lyrical imagery. Most of it is stiff and strenuous, like a hectoring "serious" Off Broadway play. What's so terrible about being "judgmental," anyway? It's not judgment most of us fear as much as *bad* judgment. With Ian Holm as Marion's husband, Gene Hackman as an old admirer, Sandy Dennis as an actress friend, and a very pregnant Mia Farrow as a woman Marion overhears talking to her shrink. (10/24/88) PG. **50**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **11, 534**

BAT 21—(1 hr. 45 min.; 1988) Here we are deep in the heart of sentimental American myth: Gene Hackman plays Iceal Hambleton, a lieutenant colonel during the Vietnam War who is shot down and has to survive in a jungle crawling with Vietcong; Danny Glover is Bird-Dog, the pilot of a small propeller-driven reconnaissance plane that somehow manages to stay in radio contact with the colonel, day after day. Finally, after the rescue squad has failed to pull Hambleton out, Bird-Dog goes into the jungle himself. White and black, yet, you know, *brothers*. That something like this actually happened (the movie is based on a true story) doesn't for a minute lift the screenplay out of the muck of wish fulfillment and cliché. Yet there's another movie going on within the routine story, a movie about Hambleton's increasing disgust with the war. In a great scene, the young actor David Marshall Grant is a chopper pilot with so much adrenaline pumping that he's gone giddy with bravado. Downed by the VC, Grant's pilot, in the exhilaration of death—he knows he's had it—gets more and more reckless, goading his captors until they shoot him too. The scene, perfectly shot and acted, is paralyzingly tragic in the way of so many great episodes in Vietnam War movies. Directed by Peter Markle. (11/7/88) R. **33, 85, 112, 200, 207, 514, 530, 625, 702, 714, 724, 803, 816, 903, 904, 910, 959**

BETRAYED—(1 hr. 57 min.; 1988) In the Illinois grain fields, seemingly nice people, concerned with family, work, and church, meet in the middle of the night to shoot down blacks and plot the perfect "Aryan" state. Based on an actual group—The Order—Costa-Gavras's movie about a native Fascist group has a serious subject, but it also has an utterly synthetic thriller plot. Debra Winger is the undercover FBI agent who poses as a farm worker so she can get close to farmer Tom Berenger, whom the FBI suspects of being an assassin. She falls in love with him, and when she discovers he really is a monster, she is torn between her love and her duty. Most of the movie is flatly unbelievable, and Costa-Gavras works in a slow, methodical style, with many shots of beautiful fields, as if the American rottenness rose up right out of the heartland. (9/5/88) R. **36, 501**

BIRD—(1 hr. 50 min.; 1988) Clint Eastwood's dolorous portrait of the great alto sax player Charlie "Yardbird" Parker is without a doubt the darkest feature film in the history of American movies. Forest Whitaker gives a lovely performance as Parker, and Diane Venora does very well, too, as Parker's nobly forbearing wife, Chan Richardson, but you can't really see their beautiful and painful scenes together. Eastwood and screenwriter Joel Oliansky capture parts of Parker very well—the playfulness, the irony, the odd bursts of ceremoniousness, the offhand erudition. They suggest that the hip style of black musicians 40 years ago was essentially a controlled inflection of an inborn courtliness and formality. Whitaker's suavity can be dazzling, because it links Parker's personality to the more elegant side of his playing. What the filmmakers can't account for is the ecstatic element in Parker's music. The movie is another portrait of a suffering genius that is much bigger on suffering than genius. (10/10/88) R. **5, 49, 85, 219, 309, 406, 527, 612**

CHILD'S PLAY—(1 hr. 44 min.; 1988) A diabolical killer traps a mother and child in a web of murder by inhabiting an innocent-looking doll. With Alex Vincent, Chris Sarandon, and Catherine Hicks. Screenplay by Don Mancini, John Lafia, and Tom Holland. Dir. Holland. R. **36, 92, 100, 112, 210, 211, 213, 220, 222, 313, 316, 317, 322, 401, 504, 509, 517, 523, 524, 606, 608, 613, 625, 634, 700, 706, 718, 724, 724, 755, 803, 816, 818, 819, 903, 950, 962**

CLARA'S HEART—(1 hr. 48 min.; 1988) A Jamaican housekeeper greatly influences the life of a twelve-year-old boy, bringing him affection and diversion from his parents' impending divorce. With Whoopi Goldberg, Neil Patrick Harris, and Michael Ontkean. Screenplay by Mark Medoff. Dir. Robert Mulligan. PG-13. **7, 31, 42, 90, 91, 112, 200, 213, 219, 308, 313, 320, 322, 508, 517, 524, 530, 608, 700, 706, 714, 722, 724, 753, 814, 902, 918, 962, 968**

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley), we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic. Arsenio Hall, as his sidekick, gets most of the laughs. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. **37, 211, 530**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a vulgar neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, would seem to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam is a perfectly modern guy who just happened to inherit his father's business and stay on the Lower East Side. He has no ethnic flavor at all. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. (9/19/88) PG. **20, 63, 85, 106 200, 213, 219, 220, 301, 307, 310, 406, 503, 506, 508, 517, 523, 524, 527, 608, 610, 616, 621, 625, 634, 636, 702, 705, 708, 709, 724, 755, 808, 809, 812, 921, 962, 971**

A CRY IN THE DARK—(2 hrs. 1 min.; 1988) The true story of Australian couple Lindy and Michael Chamberlain, who were tried for the murder of their baby daughter after the infant mysteriously disappeared during a camping trip. With Meryl Streep and Sam Neill. Screenplay by Robert Caswell and Fred Schepisi. Dir. Schepisi. PG-13. **219, 304, 310, 406, 517, 528, 612, 723**

DIE HARD—(2 hrs. 7 min.; 1988) A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650 million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund*. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **33, 112, 530, 606, 806, 918, 931**

DISTANT THUNDER—(1 hr. 54 min.; 1988) An emotionally troubled combat veteran disappears into the mountains, and the son he has never seen leads the search for him. With John Lithgow and Ralph Macchio. Screenplay by Robert Stitzel. Dir. Rick Rosenthal. R. **24, 62, 85**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Rob*ert M. Young. PG-13.* **45, 313**

ERNEST SAVES CHRISTMAS—(1 hr. 29 min.; 1988) The incomparable Ernest P. Worrell comes to the rescue when Santa's magic bag is stolen. With Jim Varney and Douglas Seale. Screenplay by B. Kline and Ed Turner. Dir. John Cherry. G. **20, 36, 66, 300, 302, 312, 400, 513, 610, 625, 634, 636, 709, 723, 724, 818, 969, 972**

EVERYBODY'S ALL-AMERICAN—(1 hr. 43 min.; 1988) Reviewed in this issue. R. **7, 31, 52, 89, Read 101, 106, 112, 200, 203, 213, 218, 304, 306, 309, 313, 315, 318, 406, 503, 506, 517, 523, 524, 527, 530, 602, 606, 608, 610, 612, 616, 621, 625, 627, 706, 709, 715, 721, 722, 753, 756, 761, 802, 816, 818, 901, 904, 918, 937, 956, 958, 962, 970, 971**

FAR NORTH—(1 hr. 30 min.; 1988) When their patriarch has an accident on the farm, all four generations of a family come home to Minnesota. With Jessica Lange, Charles Durning, and Tess Harper. Written and directed by Sam Shepard. PG-13. **45**

FEDS—(1 hr. 46 min.; 1988) A comedy about two women who take a crash course at the FBI training academy. With Rebecca De Mornay, Mary Gross, and Ken Marshall. Screenplay by Dan Goldberg and Len Blum. Dir. Goldberg. R. **33, 60, 90, 100, 101, 111, 112, 210, 216, 219, 220, 222, 300, 301, 312, 316, 406, 503, 505, 517, 520, 523, 530, 603, 606, 608, 610, 621, 625, 631, 714, 723, 724, 724, 756, 803, 815, 818, 819, 900, 902, 903, 905, 933, 952, 969, 972**

FILM ACTRESS—(2 hrs. 10 min.; 1988) In Japanese, Eng. subtitles. An exploration of the life and art of the great Japanese actress Kinuyo Tanaka. With Sayuri Yoshinaga, Ken Uehara, and Kokichi Takada. Written by Kaneto Shindo and Kon Ichikawa. Dir. Ichikawa. **43**

★ **A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London, some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy–type schmuck). The director, Charles Crichton, working with John Cleese's script, frees the actors to have a good time. Curtis and Kline caper amusingly, but the British are generally more skilled—especially Maria Aitken, as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. PG-13. (7/18/88) **30, 62, 220, 221, 317, 507, 511, 601, 520, 521, 611, 613, 620, 623, 636, 720, 753, 932**

THE GOOD MOTHER—(1 hr. 44 min.; 1988) Reviewed in *this issue.* R. **26, 34, 61, 83, 112, 200, 204, 206, 214, 219, 302, 304, 307, 309, 314, 406, 504, 505, 509, 512, 516, 518, 519, 524, 530, 601, 606, 608, 610, 612, 616, 618, 619, 625, 700, 703, 706, 715, 722, 757, 801, 808, 809, 902, 904, 914, 917, 936, 938, 952, 962, 967, 970, 972**

★ **GORILLAS IN THE MIST**—(2 hrs. 5 min.; 1988) It begins as a rather stuffy celebration of a woman who struggles against reversals to perform a great deed. Sigourney Weaver plays Dian Fossey, the American primatologist who went to Africa in 1967 to save the threatened species of mountain gorillas. Settled atop her mountain in Rwanda, she makes contact with the animals. Fossey protects them against the Batwa poachers, who slaughter the gorillas to sell the hands and heads to traders. When the obsessional side of Fossey's character takes over, Weaver turns into a hurricane. She becomes inhuman, and the movie becomes a courageous exploration of the way moral fervor can turn someone into a monster. It's a tragic paradox. With Bryan Brown as Fossey's sometime lover Bob Campbell, who publicized her all over the world. Written by Anna Hamilton Phelan. Directed by Michael Apted. (10/3/88) PG-13. **10, 54, 87, 203, 314, 501, 509, 511, 515, 524, 531, 606, 611, 612, 625, 634, 721, 725, 815, 916**

HELLO ACTORS STUDIO—(2 hrs. 45 min.; 1987) A documentary about one of the world's preeminent acting schools. With Paul Newman, Ellen Burstyn, and Eli Wallach. Dir. Annie Tresgot. **1**

★ **HOTEL TERMINUS**—(4 hrs. 27 min.; 1988) In Eng., French, German, and Spanish, Eng. subtitles. This colossal documentary by Marcel Ophuls, director of *The Sorrow and the Pity,* is an incomparable portrait of the culture—not just the demonic instance—of evil. Ophuls's subject is Klaus Barbie, whom a French court *convicted in 1987 of "crimes against humanity."* Gestapo chief of Lyons during the war, Barbie was an ordinary sadist in the employ of the Third Reich. What makes him unusual is that his career as a Fascist continued for 40 years after the war. Pursuing Barbie's traces in the American intelligence community, which used him to fight Communism in the late forties, and in Bolivia, where Barbie advised dictators, gave instructions in torture, and possibly ran guns to drug lords, Ophuls becomes a kind of moral detective, investigating not so much the man Barbie as the entire complex of venality and stupidity that makes such a human always fascinating. At times, Ophuls, losing his patience with old Nazis who evade him, turns downright mischievous, and the film, for all its horror, has a mocking and ironic spirit that keeps one excited by the chase. (10/17/88) **82**

IMAGINE: JOHN LENNON—(1 hr. 43 min.; 1988) A docu*mentary composed from over 200 hours of footage of* John and Yoko, including clips of previously unpublished music. Narrated by Lennon. Written by Sam Egan and Andrew Solt. Dir. Solt. R. **7, 82**

IRON EAGLE II—(1 hr. 45 min.; 1988) A group of hotshot American pilots join forces with Soviet flying aces on a *mission to destroy a nuclear-missile site* in a hostile foreign country. With Lou Gossett Jr., Mark Humphrey, and Stuart Margolin. Screenplay by Kevin Elders and Sidney J. Furie. Dir. Furie. R. **218, 220, 222, 302, 304, 312, 316, 406, 506, 514, 517, 532, 600, 604, 610, 612, 625, 702, 724, 818, 903, 920**

THE KISS—(1 hr. 38 min.; 1988) A supernatural thriller about an aunt who tries to transfer demonic possesion to her niece through a fatal kiss. With Joanna Pacula and Meredith Salenger. Written by Stephen Volk and Tom Ropelewski. Dir. Pen Densham. R. **37, 90, 108, 112, 211. 216, 217, 222, 312, 530, 904, 962**

LAIR OF THE WHITE WORM—(1 hr. 34 min.; 1988) Excavations at a small English village turn up some very strange discoveries. With Amanda Donohoe, Catherine Oxenberg, and Sammi Davis. Written and directed by Ken Russell. R. **6, 51**

★ **THE LAST TEMPTATION OF CHRIST**—(2 hrs. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. It's fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey *as Mary Magdalene. Paul Schrader wrote the screen*play. Cinematography by Michael Ballhaus. (8/29/88) R. **41, 533, 935**

LITTLE DORRIT—(6 hrs., 1988) Consisting of two three-hour-long films, "Nobody's Fault" and "Little Dorrit's Story," this is a classic retelling of Dickens's story of the hapless Arthur Clennam and the strong-willed Amy Dorrit. With Derek Jacobi, Alec Guinness, and Joan Greenwood. Adapted for the screen and directed by Christine Edzard. G. **46**

MADAME SOUSATZKA—(2 hrs. 2 min.; 1988) Shirley MacLaine gives an egotistical performance in an egotistical role as an émigré piano teacher who falls in love with her young virtuosos, bullying them mercilessly and attempting to save them from the disaster (it was her disaster) of giving a concert before they are ready. The movie, written by Ruth Prawer Jhabvala, from a novel by Bernice Rubens, and directed by John *Schlesinger, is the kind of dear old thing that rightly* went out of fashion some years ago: Russian piano teacher beached in London, surrounded by elderly people holding on to gentility in a philistine world; lots of music, food, wine; teacher and Mama battling over handsome young virtuoso. But MacLaine burns through the tremulous sensitivity. With Navin Chowdry as the young whiz, Shabana Azmi as his avaricious mother, and Twiggy, who is quite charming, as a girl hanging on to the pop-music scene. (10/31/88) PG-13. **5, 43, 53, 533, 608, 962**

★ **MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Mi*chelle Pfeiffer is Mafia wife Angela De Marco in this* altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), *she tries to lose herself* on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. (8/15/88) R. **4, 36, 511, 601, 620, 621, 623**

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter, who finds that he hasn't lost his desire to gore live animals, starts to kill people. *With Assumpta Serna, Antonio Banderas,* and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodóvar. Dir. Almodóvar. **11**

MYSTIC PIZZA—(1 hr. 42 min.; 1988) The lives and loves of three working-class Portuguese girls in Mystic, Connecticut, or what's known in current Hollywoodspeak as a "relationship picture" (i.e., a movie done as a soap opera). Produced independently, it has a gentler touch and a little more "heart" than a studio film. There's the pizza parlor where everyone is part of one big family; a good girl (Annabeth Gish) who is entering Yale and has a painful first experience of love; *her beautiful sister (Julie Roberts), who seems* to be stupid and sluttish but is actually shrewd and honorable; and their gurgling friend (Lili Taylor), a little dynamo who, in a contempo role reversal, treats her marriage-hungry boyfriend as a sex object (he doesn't like it). Amiable, harmless, and entirely second-rate. Written by Amy Jones, Perry Howze, Randy Howze, and Alfred Uhry. Directed by Donald Petrie. (11/7/88) R. **21, 48, 66, 85, 112, 210, 214, 313, 512, 517, 523, 524, 530, 600, 606, 608, 610, 613, 621, 625, 633, 634, 706, 709, 719, 724, 801, 816, 818, 902, 904, 937, 956, 962, 970, 972**

PUNCHLINE—(2 hrs. 3 min.; 1988) Tom Hanks well cast as an egotistical young comic who works off his hostility on the audience; Sally Field miserably *mis*cast as a New Jersey housewife dying to perform. Field is certainly convincing as a woman who can't tell a joke, but when Tom Hanks teaches her how to be funny and she begins (onscreen) to get laughs, she still puts pauses in her lines, as if she were explaining the jokes, and casts agonized glances at the audience, almost begging people not to punch her. Field sinks the movie like a stone. David Seltzer, who both wrote and directed, started out to make a film about stand-up comedy, and wound up making a movie about how nice everyone is. Seltzer, an up-from-TV-movies person, is a nobility junkie. (10/10/88) R. **10, 25, 37, 53, 65, 87, 112, 207, 218, 219, 222, 302, 304, 308, 313, 504, 505, 514, 526, 528, 530, 530, 600, 606, 608, 612, 621, 625, 631, 639, 702, 703, 706, 708, 724, 759, 801, 816, 905, 919, 920, 933, 937, 950, 962, 964, 966, 967**

RED SORGHUM—(1 hr. 31 min.; 1988) This internationally celebrated triumph of the Chinese New Wave turns out to be an example of cinematographic drama—the filmmaking passion goes into landscapes and sunsets and vistas. The heroine is a young beauty, sold in marriage to a leper, who marries a servant after the husband is murdered, and runs the husband's winery. Much hearty singing, laboring, chanting. Finally, the

Japanese come, and the workers of the vineyards die nobly. A few shots border on a lurid new expressionist style, but the movie is essentially impersonal, celebratory, and opaque. Directed by Zhang Yimou, formerly a cinematographer. (19/24/88) **81**

SALAAM BOMBAY!—(1 hr. 53 min.; 1988) A good movie, but far from a great one. A ten-year-old country boy, Krishna (Shafiq Syed), abandoned by his family, makes his way to the city and lives among the street children, prostitutes, and pimps at the bottom of the urban pile. He is bright and resourceful, but the milieu he lives in is casually vicious. By the end of the movie, we think that he will survive only if he learns to stop caring for others and look after himself. The young director, Mira Nair, who was born in India but educated in America, has limited dramatic resources, and she doesn't bring anything terribly individual to the story. The movie has a generic, almost impersonal feeling. There are two exceptionally skilled and attractive performers—Nana Patekar, who plays the cruel yet self-doubting Baba, a handsome man who thinks he's too good to be a pimp, and Aneeta Kanwar as the prostitute Rekha, who loses her little girl (Baba is the father) to a state school for children. The breakup of this family is the most touching thing in the movie. The children are actual street children. **81**

SPIKE OF BENSONHURST—(1 hr. 41 min.; 1988) A street-smart kid from Besonhurst dreams of becoming a boxing champ, but the daughter of the local Mafia don has some very different plans for him. With Sasha Mitchell, Ernest Borgnine, and Maria Patillo. Written and directed by Paul Morrissey. R. **37, 35, 60, 111, 209, 218, 219, 220, 222, 300, 304, 306, 312, 315, 317, 318, 406, 503, 508, 514, 516, 517, 532, 600, 610, 625, 633, 634, 708, 709, 723, 724, 756, 903, 937, 956, 972**

THEY LIVE—(1 hr. 45 min.; 1988) A science fiction thriller about a society overtaken by aliens who control the population through a hypnotic signal broadcast over the television sytem. With Roddy Piper, Keith David, and Meg Foster. Screenplay by Frank Armitage. Dir. John Carpenter. R. **20, 22, 35, 52, 67, 89, 90, 91, 92, 100, 103, 104, 106, 107, 111, 112, 208, 209, 210, 211, 214, 215, 218, 220, 222, 300, 304, 306, 312, 314, 316, 322, 406, 504, 509, 510, 512, 517, 519, 523, 530, 532, 603, 606, 608, 610, 621, 625, 631, 634, 705, 706, 708, 711, 723, 724, 724, 753, 818, 900, 902, 903, 904, 913, 917, 931, 933, 951, 963, 969, 971**

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a demonstration of the way "facts" can be distorted to create a pseudo-reality. In the end, the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. **81**

THINGS CHANGE—(1 hr. 40 min.; 1988) David Mamet's new movie is a very minor comedy about honor and treachery. An elderly shoe-shine boy, Gino (Don Ameche), persuaded by the Chicago Mafia to take the fall for a crime that he didn't commit, spends a weekend in Lake Tahoe with the minor mobster assigned to guard him, Jerry (Joe Mantegna), and is mistaken for a big-time hood. Suddenly doors open to the two bumblers, Gino and Jerry. Gino's silence is assumed to be the reticence of power; his simplicities about shoes and fishing are taken as cryptically brilliant advice on how to run a Mafia family. Mamet amuses himself with the grave ceremonies of Mafia style—the elaborate protocol, the codes and traditions buried in silence. But *Things Change* is very thin stuff—little more than anecdote. It turns out that when Mamet drops his nastiness and cynicism, very little is left behind. In this movie, he falls all the way to routine farce (will Gino and Jerry be found out?), which he carries off with less energy than an experienced hack director. (11/7/88) PG. **44, 206, 219, 304, 309, 314, 406, 516, 527, 533, 608, 703, 706, 723, 808, 904, 920, 962**

THE 21ST INTERNATIONAL TOURNEE OF ANIMATION—(2 hrs. 10 min.; 1988) A collection of contemporary animation from around the world. **11**

U2: RATTLE AND HUM—(1 hr. 39 min.; 1988) The first concert film of the great Irish rock band, filmed during their 1987 tour. Dir. Phil Joanou. PG-13. **24, 32, 60, 67, 85, 101, 102, 103, 108, 112, 204, 210, 214, 216, 217, 219, 220, 221, 300, 305, 306, 314, 317, 318, 400, 406, 505, 506, 509, 510, 512, 517, 523, 530, 532, 601, 604, 606, 608, 610, 618, 621, 625, 634, 635, 638, 706, 709, 715, 722, 764, 803, 817, 818, 819, 900, 901, 902, 905, 912, 921, 950, 952, 953, 954, 962, 967**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of the work day they go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. An alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in mock-*film noir* style, to a plot to destroy Toontown. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd. Animation team headed by Richard Williams. (7/11/88) PG. **36, 533, 625, 918, 933**

★ **WINGS OF DESIRE**—(2 hrs. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. The angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Yet the angels cannot enter history; they cannot prevent a teardrop from falling. Through all his gravity, Wenders is playing a movie game of considerable charm. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist. The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) **4, 969**

A WINTER TAN—(1 hr. 31 min.; 1988) The detailed, and sometimes explicit, portrait of a New York schoolteacher's sexual adventures in Mexico. With Jackie Burroughs and Erando Gonzalez. Written by Jackie Burroughs. Dir. Burroughs, Louis Clark, John Frizzell, John Walker, and Aerlyn Weissman. **11**

WITHOUT A CLUE—(1 hr. 47 min.; 1988) A new comedic turn on the Sherlock Holmes story—the supersleuth as a bungling inept and Dr. Watson as the real brains of the operation. With Michael Caine and Ben Kingsley. Screenplay by Gary Murphy and Larry Strawther. Dir. Thom Eberhardt. PG. **11, 24, 40, 62, 85, 200, 207, 311, 314, 317, 401, 505, 509, 512, 514, 526, 606, 608, 616, 621, 627, 635, 636, 703, 706, 714, 716, 718, 723, 725, 753, 760, 905, 916, 917, 919, 938, 961, 969**

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN—(1 hr. 28 min.; 1988) In Spanish, Eng. subtitles. A spirited actress finds her life in a turmoil when she is jilted by her longtime lover, and her apartment is taken over by an assortment of eccentric relatives and friends. With Carmen Maura, Fernando Guillén, and Antonio Banderas. Written and directed by Pedro Almodóvar. R. **82**

REVIVALS

BADLANDS—(1 hr. 34 min.; 1973) The remarkable writing-directing debut of Terrence Malick, who went on to make *Days of Heaven*. A stark, eerily alienated romance of a mass murderer and a very impressionable midwestern girl, well played by Martin Sheen and Sissy Spacek, virtual unknowns at the time. **2**

BARRY LYNDON—(3 hrs. 3 min.; 1975) One of the most beautiful and boring films ever made, based on the Thackeray novel. It's worth seeing for the picaresque story and lush scenery, but Ryan O'Neal, Marisa Berenson, and Stanley Kubrick's direction make it seem even longer than it is. **2**

A BILL OF DIVORCEMENT—(1 hr. 10 min.; 1932) Katharine Hepburn's first film, one of the most enduringly impressive early talkies. John Barrymore plays her deranged father, who returns home from a mental institution. With Billie Burke as Barrymore's wife. Dir. George Cukor. **47**

THE LAST METRO—(2 hrs. 13 min.; 1980) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve, and Gérard Depardieu. **9**

LIFE OF BRIAN—(1 hr. 33 min.; 1979) A tasteless but harmless parody of biblical epics and Christianity by Monty Python. Graham Chapman plays a twit who accidentally, reluctantly, becomes the leader of a cult in ancient Judaea. In the end, everyone gets happily crucified singing "Bright Side of Life." Some amusing moments, but much of the movie is dumb, repetitive, and clumsily executed. Dir. Terry Jones. **2**

MELO—(1 hr. 52 min.; 1987) In French, Eng. subtitles. Alain Resnais' s movie is an adaptation of Henry Bernstein's "boulevard drama" of 1929, in which such filmed elements as curtains between the acts and obviously artificial sets emphasize the material's grounding in theater convention. We see the mechanics that propel the drama of infidelity forward to its maudlin conclusion. Resnais takes something that at first seems merely fashionable and exploits it for its full measure of passion. As the brittle young wife Romaine, who commits adultery with a famous violin virtuoso, Sabine Azema overacts the girl's neurotic intensity. **9**

NIGHT AND FOG—(31 min.; 1956) In French, Eng. subtitles. A powerful and chilling documentary, re-created from official German wartime film, of conditions at the concentration camp at Auschwitz, contrasted with the peaceful surroundings ten years after its disbandment. Dir. Alain Resnais. **2**

PRETTY POISON—(1 hr. 29 min.; 1968) An unbalanced young man pretends to be a CIA agent and leads a high-school girl through bloody and repellent events. Tuesday Weld is chilling as the pretty but monstrous girl. With Anthony Perkins, Beverly Garland, and John Randolph. Dir. Noel Black. **8**

RED RIVER—(2 hrs. 5 min.; 1948) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an Oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. Dir. Howard Hawks. **8**

THE STORY OF ADELE H.—(1 hr. 37 min.; 1975) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. **2**

THE TIN DRUM—(2 hrs. 22 min.; 1979) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. He's so repelled by the bestiality around him that he decides, at the age of three, to stop growing. The movie is evocative, but its anger and disgust seem at times to be aimed at the wrong targets. Based on the Günter Grass novel. Dir. Volker Schlöndorff. **8**

TOUCH OF EVIL—(Uncut: 1 hr. 48 min.; 1958) One of Orson Welles's greatest films. Welles plays a corrupt border-town police chief, Charlton Heston a Mexican narcotics investigator; these two plus Janet Leigh, Marlene Dietrich, Akim Tamiroff, Joseph Calleia, and a variety of others sneak around and drop insinuations about one another in a wonderfully complicated and suggestive plot that successfully challenges conventional notions of good and evil. Welles's direction is endlessly fascinating. **8**

TWO ENGLISH GIRLS—(1 hr. 57 min.; 1971) In French, Eng. subtitles. Shortly before he died, in 1984, director François Truffaut restored twelve minutes of excised footage to this film about a young Frenchman who becomes involved with two English sisters on a holiday in Wales. With Jean-Pierre Léaud, Kika Markham, and Stacey Tendeter. Screenplay by Truffaut and Jean Gruault, based on a novel by Henri-Pierre Roché. **9**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, November 9

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's play; directed by Stephen Porter. Featured in the cast are Remak Ramsay, Rosemary Murphy, Philip Bosco, Roxanne Hart, and Victor Garbo. Preview prices, through 11/12: Tuesday through Thursday 8, Wednesday and Saturday at 2, Sunday at 3, $27; Friday and Saturday at 8, $30. Previewing now prior to a 11/13 opening. After opening, all seats exc. Fri. & Sat. $33; Fri. & Sat. $36. **Circle in the Square,** 1633 Broadway (239-6200). All major credit cards. **IRLS**

LEGS DIAMOND—Peter Allen stars as "Legs" Diamond in a musical adapted from the film *The Rise and Fall of Legs Diamond*. It's set in and around a speakeasy in Manhattan in the 1920s, and is based on the life and times of the underworld figure who was also a song and dance man. Book by Harvey Fierstein and Charles Suppon; music and lyrics by Peter Allen; choreography by Alan Johnson; directed by Robert Allan Ackman. Featured in the cast are Julie Wilson, Christine Andreas, Randall Edwards, Raymond Serra, Jim Fyfe, Christian Kauffman, and Pat McNamara. Previewing now prior to a 12/1 opening. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $40 to $50; Wednesday at 2, $35 to $45. **Mark Hellinger Theater,** 51st Street and Broadway (757-7064). 2 hrs. 20 mins. All major credit cards. **IRLS**

OUR TOWN—The 50th anniversary production of Thornton Wilders play, directed by Gregory Mosher, featuring Spalding Gray in the pivotal role of the Stage Manager, Penelope Ann Miller as Emily, and Eric Stolz as the young suitor. Previews start 11/9 prior to a 12/4 opening. Tuesday through Saturday at 8, matinees Wednesday, Saturday, and Sunday, all at 3; $25 to $30. No perfs. 11/24, 12/15 and 1/1. Engagement ends 1/15/89. **Lyceum Theater**, 149 West 45th Street (239-6200). All major credit cards.

RUMORS—Neil Simon's latest takes place in Sneeden's Landing, and revolves around an anniversary party, an errant gunshot, two mistaken affairs, a temporary hearing disorder, and a missing hostess; directed by Gene Saks; featuring Ron Leibman, Christine Baranski, Joyce Van Patten, Jessica Walter, Christine Baranski, Mark Nelson, Cynthia Darlow, Andre Gregory, Lisa Banes, and Ken Howard. Previewing now prior to a 11/17 opening. Through 11/14, Tuesday through Saturday at 8, $27.50 to $40; Saturday at 2, Sunday at 3, $25 to $35; Wednesday at 2, $20 to $32.50. From 11/14 on, Monday through Saturday at 8, $27.50 to $40; Saturday at 2. $25 to $35; Wed. at 2, $20–$32.50. **Broadhurst**, 235 W. 44th St. (239-6200). 2 hrs. 15 mins. All major credit cards. **IRLS**

SPOILS OF WAR—Kate Nelligan and Jeffrey DeMunn star in Michael Weller's play, set in the late 1950s, about a 16-year-old boy (Christopher Collet) and his estranged parents; directed by Austin Pendleton. Featured in the cast are Alice Playten, Kevin O'Rourke, and Marita Geraghty. Previewing now prior to a 11/10 *opening. Monday through Saturday at* 8, Saturday at 2, $32.50 to $37.50; Wednesday at 2, $27.50 to $32.50. **Music Box,** 239 W. 45th St. (239-6200). All major credit cards. 2 hrs. 20 mins. **IRLS**

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre De Shields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tues.–Sat. at 8, Wed., Sat., & Sun. at 3; $30–$45. **Ambassador**, 219 West 49th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Nancy Opel, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $45. **Vivian Beaumont Theater**, at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. ● **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented with a cast of 23 talented-"cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn; choreographed by Gillian Lynne. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Loni Ackerman is now Grizabella. Monday through Friday at 8, Saturday at 2 and 8, $32.50 to $50; Wednesday at 2, $27.50 to $45. **Winter Garden,** Broadway and Fiftieth Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King, Jr.; opened 8/4/88. There are two couples, the older/"we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations are *not* delightful. Tues.–Thurs. at 8, $25–$35; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **46th Street Theater,** 226 W. 46th St. (246-0102). 2 hrs. 20 mins. All major credit cards. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday, Tuesday, Wednesday at 8 (no Thursday performance); Friday and Saturday at 8; Wednesday and Saturday at 2, Sunday at 3;$35 to $47.50. **Shubert Theater**, 225 W. 44th St. (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? With Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Bobo Lewis, Stan Page, Danny Carroll, Robert Colston, Maureen Mellon, Don Crabtree, Michael Dantuono, and Billye Kersey. Consensus terms this latest production and *cast pure gold and the crowning achievement of the* late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **St. James Theater,** 246 West Forty-Fourth Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; it's a big award-winner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$50; Wed. at 2, $32.50–$42.50. **Martin Beck Theater,** 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th St. (246-0102). 2 hrs. Major credit cards. **IRLS**

M. BUTTERFLY—*David Dukes and B. D. Wong star in a* multiple award-winning play by David Henry Hwan, which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound; opened 3/28/88. With Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and do their best with the material at hand to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Sat. at 2, Sun. at 3, $$37.50–$50; Wed. at 2, $30–$42.50. **Marquis,** 46th Street & Bdway (246-0102). 2 hrs. 30 mins. All major credit cards.● ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, with Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

OH! CALCUTTA!—Now in its 19th year, an erotic revue, and still going strong, conceived and devised by Kenneth Tynan. (It seemed much more erotic 19 years ago.) Material by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, Sherman Yellen, and others; choreography by Margo Sappington; directed by Jacques Levy. Mon.-Fri. at 8, Wed. at 2, Sat. at 2, 7, & 9:30, Sun. at 3 & 7; $35-$45. **Edison,** 240 W. 47th St. (302-2302). 2 hrs. All major credit cards. ● ●

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants; opened 1/26/28. Featured in the cast are Timothy Nolen as the Phantom, Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Monday through Saturday at 8, Saturday at 2, $36.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Barry Williams, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard; opened 5/1/88. Monday through Friday at 8 (no performance on Thursday nights), Wed. and Sat. at 2, Sun. at 3. $45 for Sat. eve., $40 for all mats., $42.50 for all others.**Helen Hayes Theater,** 240 West 44th St. (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, conceived, written, and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, plus unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sun. at 3; $30-$40.. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

SPEED-THE-PLOW-David Rasche, Bob Balaban, and Felicity Huffman star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35; opened 5/3/88. **Royale,** 242 W. 45th St. (239-6277). 1 hr. 35 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The theme is that of a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **The Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AD HOC, A 'COMMERCIAL' MUSICAL—A revue about the advertising industry, by Alice Whitfield, Ralph Affoumado, and David Curtis. And featured in the cast are Alice Whitfield, Jan Neuberger, and Mitchell Whitfield. Wednesday through Saturday at 8, Sunday at 7; $10. **South Street Theater,** 424 West Forty-Second Street (564-8038).

BACK IN THE WORLD—Stephen Mack Jones's play. Five black men who served in Vietnam tell us of their lives and memories before, during, and after the war. "One of the Ten Best Plays of 1988-87." Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; through 11/27; $18. **Judith Anderson,** 422 W. 42nd St. (512-1960).

BAT THE FATHER, RABBIT THE SON—Donal O'Kelly's tale of an Irish bicycle repairman turned trucking mogul who is in search of his shriveled soul. (The author performs all the characters herein.) Thursday through Saturday at 8, Sunday at 3; $15; through 11/23. **Irish Arts Center,** 553 West 51st Street (757-3318).

BERENICE—Robin Leslie Brown has the title role in Racine's 1617 tragedy about the fiery Queen of Palestine, translated by Earle Edgerton; directed by Shepard Sobel. Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 3; through 11/27; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

THE BIG WINNER—Zypora Spaisman and David Rogoff star in Sholom Aleichem's comedy, in Yiddish, (live simultaneous English translation). It tells of a lottery winner whose life is transformed by his abundance of money. Music by Haim Elisha, lyrics by Miriam Kressyn. Featured in the cast are Sandy Levitt, I. W. Firestone, and Mina Bern; directed by Rina Elisha. Saturday at 8, Sunday at 2 and 5:30; $16 and $18. **Folksbiene,** 123 E. 55th St. (755-2231). **IRLS**

THE BLITZSTEIN PROJECT—The stage premiere of two musicals by Blitzstein--*I've Got the Tune,* and *The Harpies,* plus others of his rarely heard works; directed by Carol Corwen. Featured in the cast are Mary Martello, Paul Binotto, and Don Mayo. Wednesday through Friday at 8, Saturday at 6 and 9:30, Sunday at 4; $15. SoHo Repertory Company Theater at **St. Bart's Church Playhouse,** Park Avenue at Fiftieth Street (925-2588).

A BURNING BEACH—Eduardo Machado's play describes an occurrence on an island in the Gulf of Mexico, where a family is torn apart by forces struggling to control its destiny; directed by Rene Buch. Featured in the cast are Seret Scott, Ivonne Coll, Liann Pattison, Mateo Gomez, George Londoner, and Lillian Garrett. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20. **American Place Theater,** 111 West Forty-Sixth Street (840-3074).

CAFE CROWN—Eli Wallach and Anne Jackson star in the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the cafe at the corner of Second Avenue and Twelfth Street in 1940, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Featured in the cast are Marilyn Cooper, Tresa Hughes, Harry Goz, Sydney Armus, Walter Bobble, Marilyn Cooper, Fyvush Finkel, Steven Skybell, Felix Febich, Bob Dishy, David Carroll. Tuesday through Saturday at 8, Saturday, Sunday, Wednesday at 3; $25. **Public/Newman,** 425 Lafayette Street (598-7150).

CANTORIAL—Ira Levin's comedy/drama, with a supernatural element, about a couple who move into a converted synagogue on the Lower East Side; directed by Charles Maryan. Featured in the cast are Anthony Fusco and Lesley Kahn. Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; $16 to $19. **Jewish Repertory Theater,** 344 East 14th St. (505-2667).

THE COCKTAIL HOUR—A. R. Gurney, Jr.'s play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. Featured in the cast are Nancy Marchand, Keene Curtis, Bruce Davison, and Holland Taylor. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $27 to $30. **Promenade Theater,** Broadway at 76th Street (580-1313).

CORIOLANUS—The Shakespeare Marathon resumes, featuring Christopher Walken in the title role, Irene Worth as Volumnia, Keith David as Aufidius, Moses Gunn, and Paul Hecht; directed by Steven Berkoff. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30; from 11/8. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Anderson Matthews star in Alfred Uhry's prize-winner about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30. **John Houseman,** 450 W. 42nd St. (564-8038). ●

EASTERN STANDARD—Richard Greenberg's play takes a look at four thirtyish New Yorkers who discover success is no defense against the hardships of the 80s; directed by Michael Engler. Featured in the cast are Anne Meara, Dylan Baker, Barbara Garrick, Kevin Conroy, and Peter Frechette. Tuesday through Sunday at 8, Saturday at 2:30; Sun. at 2:30 & 7; through 11/23; $30. Manhattan Theater Club at Stage One, **City Center,** 131 W. 55th St. (581-7907).

THE FAITHFUL BRETHREN OF PITT STREET—Philip Lamb's comedy, "a serious farce," is about devotee of the arts who manages to convince two old realtors to undertake the financing of a Yiddish art theater in the heart of Broadway; directed by Ethan Taubes. Featured in the cast are David Hurst, Sol Frieder, Debra Stricklin, Allen Rickman, Ward Saxton, and Mike Marcus.Through 11/13, $12.50; from 11/14, Tuesday through Saturday at 8, Sunday at 3, $24 to $27.50. **Orpheum Theater,** 126 Second Avenue (477-2477).

THE FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FIORELLO!—A revival of the 1959 musical, with book by Jerome Weidman and George Abbott; music and lyrics by Jerry Bock and Sheldon Harnick; directed by Robert Nigro. Tuesday through Sunday. at 8, Saturday and Sunday at 2:30; through 11/20; $10. **Equity Library Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

FORBIDDEN BROADWAY 88—This satire has come to its home off Broadway in a full evening's show, and director/writer Gerard Alessandrini's new version is up to par, snuff, and all sorts of mischief. Most of the new material is heady stuff. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. Featured in the cast are Toni DiBuono, Philip Fortenberry, Roxie Lucas, David B. McDonald, and Michael McGrath. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $25 to $28 (from 11/18, prices are $28 to $30; 12/26 to 30, all seats are $30). **Theater East,** 211 East 60th Street (838-9090).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante and Bonnie Franklin are now the stars of Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; the director is Paul Benedict. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3; Wed. at 2:30; $28.50. **Westside Arts Theater,** 407 West Forty-Third Street (541-8394).

GHOSTS—Fionnula Flanagan stars as an enlightened 19th-century woman who must battle with the "ghosts" in her past as her present actions collide with conventional society,in Henrik Ibsen's most controversial play of its era; directed by Stuart Vaughan. Featured in the cast are Raphael Sbarge as her son, and David McCallum as Pastor Manders, and Roma Downey and Edward Seamon as Regina and Jacob Engstrand. Tuesay through Saturday at 8, Wednesday, Saturday, and Sunday at 2; $20 to $28; through 11/27. **Roundabout Theater,** 100 East Seventeenth Street (420-1883). **IRLS**

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. With Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Bill Christopher-Myers, Bill Damaschke, and Eddie Korbich. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20 to $30. **The Lamb's,** 130 W. 44th St. (239-6200).

ITALIAN AMERICAN RECONCILIATION—John Patrick Shanley's play, directed by the author, tells of a man so in love with his ex-wife that he is willing to overlook the fact that she killed his dog and tried to shoot him with the same gun. Featured in the cast are Helen Hanft, John Turturro, Jayne Haynes, Laura San Giacomo, and John Pankow. Through 11/9; call theater for specifics. Manhattan Theater Club on Stage II at **City Center,** 131 West 55th Street (581-7907).

JUST SAY NO—Larry Kramer's political farce that takes place in a fictional city in a mythical country. Featured in the cast are Kathleen Chalfonte, Richard Topol, Richard Riehle, Keith Reddin, David Margulies, Julie White, and Joseph Ragno; directed by David Esbjornson. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3; $18; through 11/20. **WPA Theater,** 519 West 23rd Street (206-0523). **(Closed)**

KISS ME QUICK BEFORE THE LAVA REACHES THE VILLAGE—A new 1940's-style musical, by Peter Ekstrom and Steve Hayes, is set in rural Nebraska several months prior to the bombing of Pearl Harbor; directed by Anthony J. Stimac. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 7; $15; through 11/13. **Theater at St. Peter's Church,** Lexington Avenue at 54th Street (688-6022).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15. **National Black Theater,** 2033 5th Ave. (427-5615).

THE LEGEND OF SHARON SHASHONOVAH—A. F. Horn's play about a mysterious theater troupe that utilizes puppets to help tell its story; directed by Sharon Gans. Featured in the cast are Sharon Talbot, Jeremiah Sullivan, Bronwen Barnett, Michael Horn, Frank Nastasi, Christofer De Oni, Irma St. Paule, and Linda Froehlich. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $16 to $21. **47th Street Theater,** 304 West Forty-Seventh Street (265-0794).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Saturdays at 8. On Fridays at 8, *Let the Music Play Gospel*, a new gospel musical with the greatest gospel hits of all time, an accomplished cast, and with Vy Higginsen as hostess-narrator; $10 to $15. **Heckscher Theater,** Fifth Avenue at 104th Street (534-6311).● ●

THE MIDDLE OF NOWHERE—A fantasy featuring fifty of the best-known songs of singer/songwriter Randy Newman, conceived and directed by Tracy Friedman, and set in a Louisiana bus station where five strangers are stranded overnight. Featured in the cast are Michael Arkin, Vondie Curtis-Hall, Tony Hoylen, Diana Castle, and Roger Robinson. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $27.50 to $30; from 11/4. **Astor Place Theater,** 434 Lafayette Street (254-4370).

NEW YORK SON—Radio raconteur and storyteller Mike Feder brings his tales of urban angst and exotic diversion to town. Friday and Saturday at 10:30 p.m., and Sunday at 7; $16; through 12/4. **Perry Street Theater,** 31 Perry Street (279-4200).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are the charming Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Marilyn Farina, and Julie J. Hafner. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $27.50-$32.50. **Douglas Fairbanks Theater,** 432 West Forty-Second Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue, directed by Larry Forde. Featured in the cast are Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt. The story is of a recital participated in by four graduates of the highschool who meet at a reunion. Tues.-Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 10; $27. **Circle-in-the-Square Downtown,** 159 Bleecker St. (254-6330).

ON TINA TUNA WALK—The return of this gay comedy by John Glines about five young men on Fire Island on Midsummer Eve; directed by Peter Pope. Tuesday through Sunday at 8:30; $15; through 12/18. Produced by the Glines at the **Courtyard Playhouse,** 39 Grove Street (869-3530).

ONLY KIDDING—Jim Geoghan's behind-the-scenes look at the world of stand-up comics; directed by Larry Arick. Featured in the cast are Sam Zap, Paul Provenza, Larry Keith, and Michael Jeter. Tuesday through Saturday at 8, Sunday at 2 and 7; $20 to $22; through 11/13. **American Jewish Theater,** 307 West Twenty-Sixth Street (633-9797).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. With the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, W. MacGregor King. Tues.-Sat. at 8, Sun. at 3 & 7, Sat. at 2; $25. **Harold Clurman,** 412 West 42nd Street (695-3401).●

RAMEAU'S NEPHEW—Diderot's 18th century classic, adapted by Shelley Berc and Andrei Belgrader, is about the nephew (Tony Shalhoub) of a famous composer and a philosopher who meet on a Paris street corner. Tuesday through Saturday at 8, Saturday and Sunday at 2; $18 to $20; through 11/20. **CSC Repertory,** 136 East 13th Street (677-4210).

REACHING OUT—Mary Ryzuk's romantic comedy, directed by Apollo Dukakis. Featured in the cast are Christina Zorich, Victor Arnold, Barbara Spiegel, and Gregory Henderson. Thurs. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; through 11/19; $10. **Riverwest Theater,** 150 Bank Street (243-0259).

RECKLESS—Craig Lucas's comic nightmare, directed by Norman Rene, follows the journey of a young woman who escapes into a Christmas night and discovers a new life. Featured in the cast are Robin Bartlett (who is spectacular), Susan Blommaert, Welker White, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; $22.50 to $26; through December. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Richard Talesnik's *La Fiaca; La Generala Alegre (The General's Merry Wife)*; *Puerto Rico Sings*; *La Corte De Faraon*-in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals and dance events. **Gramercy Arts,** 138 E. 27th St. (889-2850).

REPERTORY-Paul Claudel's *Break of Noon* (*Partage de Midi*), directed by Eve Adamson, written in 1906, translated by Wallace Fowlie. Story is set in the Far East at the outbreak of the Boxer Rebellion. Thursday through Saturday at 8, Sunday at 3; $15; through 11/10. Thomas Otway's Restoration tragedy about revolution and romance in 17th-century Italy, *Venice Preserv'd,* directed by Bill Reichblum, written in 1682, in repertory through 11/25; $15. Jean Cocteau Repertory at **Bouwerie Lane,** 330 Bowery (677-0060).

THE RIMERS OF ELDRITCH—A community haunted by bad times and a murder is the setting for Lanford Wilson's 1966 play. Mark Brokaw directs an ensemble of 17, including Danielle Du Clos, Adam Storke, and Ralph Roberts. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $18-$22; from 11/8. **Second Stage,** Broadway at 76th (873-6103).

SAVED FROM OBSCURITY—Tom Mardirosian's play about an actor's journey through the theater scene, on Broadway, off-Broadway, off-off, and backstage; directed by John Ferraro. Featured in the cast are Hansford Rowe, Frederica Meister, Peter Appel, and Tom Mardirosian. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $22 to $24. Produced by the Playwrights Horizons at its **Upstairs Studio,** 416 West 42nd Street (279-4200).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. Featured in the cast are Gordana Rashovich, Katherine Kahmi, Amy Ryan, Stephen Pearlman, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday and Wednesday at 2; $27; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday and Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $27 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782). ●

SUDS—A musical "poperetta" featuring fifty songs of the early 60s (Burt Bacharach, Hal David, Ellie Greenwich, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson; choreography by Javier Velasco. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; $35. **Stage Left, Criterion Center,** Forty-Fifth Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early 50s in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all, except Saturday which is $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio. and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Sue Giosa, Frederick Rolf, and Sam Tsoutsouvas. Monday through Wednesday at 8; Sunday at 3 and 7, $100; Friday at 8, $120; Saturday at 5 and 9, $135; Wednesday at 2, $60. At the **Seventh Regiment Armory,** Park Avenue and Sixty-Sixth Street (239-2590).

TEA WITH MOMMY AND JACK—Sylvia Miles stars as a mule-braying Mommy, an improbable combination of bag-lady and bobby-soxer, inhabiting a run-down house decorated with plastic flowers and religious shrines, in Sheila Walsh's comedy. David Groh plays her son; Caris Corfman plays the son's girl friend (whom he brings home to meet and to be devoured by Mommy); directed by Larry Sacherow. Wednesday through Saturday at 8, Saturday and Sunday at 3, Sunday at 7; $18 to $22. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

THE TEMPTATION OF ST. ANTONY—Part 3 of Frank Dell's trilogy, inspired by Gustave Flaubert's epic work *The Road to Immortality*; directed by Elizabeth LeCompte. Thurs.-Sun. at 8; $20. Wooster Group at **Performing Garage,** 33 Wooster St. (966-3651).

TIME FLIES WHEN YOU'RE ALIVE—A play about a life joyously lived and joyously remembered, written and performed by Paul Linke; directed by Mark W. Travis. Tuesday through Sunday at 8, Saturday at 5 and 9, Sunday at 3; $22 and $27; from 11/8. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* equally funny and imaginative; directed by Kenneth Elliott. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $24-$28. **Provincetown Theater,** 133 Macdougal St. (477-5048). ● ●

WAITING FOR GODOT—The Mike Nichols production of Samuel Beckett's play boasts an extraordinary cast: F. Murray Abraham and Bill Irwin and Steve Martin and Robin Williams! Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $30; through 11/27. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

WHAT ABOUT LOVE—Dennis Dane's comedy about a proud gay Puerto Rican and his coming-out yuppie lover; directed by Robert Stewart. Featured in the cast are Timohy Warmen, Dennis Dane, Jami Simon, Muriel Gould, Loretta Palm, and Deborah LaCoy. Wed. & Thurs. at 8, Fri. at 7:30; Sat. & Sun. at 2:30 & 7:30; $15. **Noho Playhouse,** 2 Bond St. (869-3530).

WHAT DID HE SEE?— A play, written, directed, and designed (sets and costumes) by Richard Foreman, about an odd youth who dreams of sailing beyond the horizon. Featured in the cast are Will Patton, Rocco Sisto, and Lil Taylor. Tuesday through Thursday and Sunday at 8; Friday and Saturday at 7:30 and 10; $25. **Public/Shiva,** 425 Lafayette St. (598-7150).

WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS?—Comedy by Don and Rich Werbacher, set in post-World War II on Staten Island, where a family of eccentric characters anxiously awaits the return of a family member; directed by Judd Silverman. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $20. **Village Theater,** 137 West 22nd Street (564-8038).

OFF-OFF BROADWAY

ANNULLA—Linda Hunt stars in Emily Mann's portrayal of one woman's path to survival after the Holocaust. Thursday through Saturday at 8, Sunday at 3, through 11/20; $8, $10, $14. **New Theater of Brooklyn,** 465 Dean Street, Brooklyn (1/718-230-3366).

THE APPLE CART—Revival of George Bernard Shaw's comic vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Fri. & Sat. at 8, Sun. at 3; through 12/11; $10. **Westside Repertory,** 252 W. 81st St. (874-7290).

THE AWAKENING—Antanas Skema's psychological drama takes place in 1946, behind the Iron Curtain; directed by Linda Pakri. 11/10 through 12, 17 through 19 at 8:30; $8. **Our Lady of Vilnius Church,** 570 Broome Street (673-5636).

BEDS—Playets about lesbian and gay relationships, written and directed by Robert Perring: *Julia Calls, The Late Lonely Performance,* and *My Brother's Keeper.* Thurs.-Sat. at 7:30; Sun. at 4; $10; through 11/20. **18th Street Playhouse,** 145 W. 18th St. (695-2484).

BEHOLD, THE BRIDEGROOM—A revival of George Kelly's 1927 comedy; directed by Thomas Luce Summa. Featured in the cast are Paula Mann, James Davies, David Magee, Thomas Prendergast, and Gail Hamilton. Wednesday through Saturday at 8, Sunday at 3; $8.50; through 11/13. At the Heritage Theater, **Pfizer,** 219 East 42nd Street (679-7575).

BOB'S GUNS—Jim McGrath's play set in a Dallas gun shop on the day of Kennedy's assassination; directed by Stephen Stout. Featured in the cast are Barry Cullison, Anne O'Sullivan, David Doty, Becky Gelke, Ritchie Marron-Montgomery, and Tom Stechschulte. Thursday through Sunday at 8; $10; 11/10 through 20. **Theater 603,** 311 West 43rd Sreet (135-5877).

COUNCIL OF LOVE—Oskar Panizza's tale of a severe God who sent a sexual plague to a lascivious world; directed by David Kaplan. With Joey Hoeber, Michael Winther, Christopher Markle, Asa Watkins, Bill Flately, Chris Bowen. 11/9 to 13, 16 to 20 at 7:30; $10. **Contemporary Home,** 44 Walker St. (431-7434).

DON JUAN IN N.Y.C.—Eduardo Machado's music-theater play, directed by David Willinger, with songs by Sergio Garcia-Marruz, is the classic Don Juan story set again an East Village background. With Walter Krochmal, Jack Landron, Lisa Gluckin, Irma LaGuerre, Eugenia Cross, Jim Lamb. Thursday through Sunday at 8; $4 (that's right, $4); from 11/10. **Theater for the New City,** 155 1st Ave. (254-1109).

DRIVEN TO MURDER—A suspense play by Olive Chase and Stanley Clayton, dealing with drugs, murder, and blackmail; directed by Tom Paliferro. Thursday through Saturday at 8, Sunday at 3; through 11/13.; $10. **Theater 22,** 54 W. 22nd St. (725-0344).

THE ELEPHANT MAN—A revival of Bernard Pomerance's drama recounting the life of the disfigured Joseph Merrick (played by Gary Kerr); directed by Mark Harborth. 11/30 through 12/11 at 8, Saturday and Sunday at 2; $8. **Our Studios,** 622 Broadway (582-4211).

FIGHTING LIGHT—Greg Zittel's play is about a bootlegger who falls in love with a woman from Verona, N.J.; directed by Matthew Penn. Featured in the cast are Joel Anderson, Shelley Frew, and Will Hare.Tuesday through Sunday at 7:30; Saturday and Sunday at 3; 11/11 until 26, $8; from 11/27 through 12/18, $17.50. R.A.P.P. Arts Center at the **Mainstage,** 220 East 4th Street (529-6160).

FRIENDS—Kobo Abe's comedy, translated by Donald Keene, directed by Paul Berman, in which the Japanese playwrite examines the case of a youth whose life is taken over by a seemingly normal family. 11/10-13, 16–19 at 8, 11/13 and 20 at 3; $6. **Minor Latham Playhouse,** Bdway at W. 119th St. (280-2079).

GOOD BLACK—Rob Penny's drama explores a political, erotic, and neurotic May-December romance; directed by Claude Purdy. With Mel Winkler, Fern Howell, Kenneth Green, Dorothi Fox, Judi Ann Williams, Amber Peyote Kain, and Marcus Naylor. Thurs. through Sun. at 7:30; Sun. at 3; $8 to $10. **Harry DeJur Playhouse,** 466 Grand Street (869-3981).

THE HIRED MAN—The British musical of the '80s, with book by Melvyn Bragg, music and lyrics by Howard Goodall; directed by Brian Aschinger. Through 11/13 at 8, Sundays at 3; $8. Heritage Project at **INTAR Theater,** 420 West 42nd Street (279-4200).

HOLIDAYS—Six one-acters by Gene Ruffini, directed by Patricia Frawley, Lee Milinazzo, and Dunsten McCormack. 11/11/12, 13, 18, 19, 20 at 8; $8. Italian-American Repertory Theater at **St. Francis DeSales Church,** 116 East 97th Street (967-7711).

THE INSPECTOR GENERAL—An adaptation of Nikolai Gogol's farce about corruption, incompetence, fear, and mistaken identity in a town in Russia. Wednesday through Saturday 8, Sat. at 3; through 11/19; voluntary contribution. Irondale Ensemble Project at **Cooper Square Theater,** 50 E. 7th St. (666-7856).

JUST A SUITCASE OF MEMORIES—*We Ain't Kids No More:* Lawrence John Romano's play about two kids growing up; directed by Robert Heller. With Michael Azzolina, Carlos Linares, Larry Romano. Tues.-Sat. at 8, Sun. at 4; through 11/19; $10. **William Redfield,** 354 W. 45th St. (1/718-667-6269).

LINE—Israel Horovitz's play, now in its 13th year with no sign of faltering; directed by Dan Hamilton. Wednesday through Sunday at 9:30; $10. *Warehouse Moon,* by Adam Kraar, directed by Chip Hellman; Wednesday through Sunday at 7; through 12/23; $10. **Thirteenth Street Repertory Theater,** 50 West Thirteenth Street (675-6677).● ●

THE MOUND BUILDERS—Lanford Wilson's play tells of archeologists unearthing the hidden treasures of an ancient burial ground in Illinois; directed by Brian Buckley. Featured in the cast are Diana Maes, Mallory Morris, Paula Erwin, Richard Barkley, Leo Farley, and Keith Burns. Wednesday through Saturday at 8, Sunday at 3; 11/9 through 20; $8. **29th Street Repertory,** 527 West 29th Street (465-0575).

ON THE PROWL—A musical by John Chibbaro and Claudia-Jo Allmand examines the relationships of a distraught woman and the many men in her life, through a series of flashbacks. The score ranges from rhythm and blues to rock and pop. Featured in the cast are Fuschia Walker, Lisa Merrill McCord, Marc Ennis, Kim Cea, and Jessica Wicken. 11/9 through 12, 16 through 20, 22 through 23, 25, 26, and 30; 12/1 through 3 at 7:30; $8. **Actor's Outlet Theater,** 120 West Twenty-Eighth Street (645-0783).

RHAPSODY TACHISTE—Mary Gail's play of an artist struggling with her passions for life, love, and art; directed by Michael Ramach. With Danielle Rayne, Monica Merryman, Judy Dodd, Don Fischer, and Krista Halfferich. Thursday through Saturday at 8, Sunday at 3; through 11/13; $10. **Triangle Theater,** at the Church of the Holy Trinity, 316 East Eighty-Sixth Street (860-7245).

THE SEA PLAYS—A revival of Eugene O'Neill's four playlets about the crew of the S.S.Glencairn, adrift in a disinterested universe totally disinterested in their plight; directed by Edward Berkeley. Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 3; through 11/20; $8. At the Willow Cabin Theater, **INTAR,** 508 West Fifty-Third Street (662-0077).

1776—Revival of the musical celebrating the birth of America, by Peter Stone and Sherman Edwards; directed by Stephen J. Gavala. Through 11/10 (call theater for specifics dates and times); $8. **MAP Theater,** 921 Madison Avenue (586-4978).

SHARON AND BILLY—Alan Bowne's drama, directed by W. D. Cantler, plays in repertory with James Bosley's *Fun,* directed by Brian Mertes, both having to do with estranged youth finding their way amidst the dark side of everyday life. Monday, Wednesday, Thursday, Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $10; through 11/20. Manhattan Class Company at **Nat Horne Theater,** 440 West 42nd Street (279-4200).

SOMETIMES ALL THEY NEED—Glenn Rawls's comedy directed by Robert Petito. Thurs.-Sat. at 8, Sun. at 3; through 11/13; $10. American Ensemble Company at **Saval Theater,** 101 Murray Street (571-7594).

SHOOTING STARS—Molly Newman's play examines the life of a women's pro basketball team in a small town in Indiana; directed by Richard Maynard. 11/10 through 14, 17 through 21 at 8; 11/13, 19, and 20 at 3; $10. **Actors Space Theater,** 250 West Fifty-Fourth Street, on the tenth floor (757-5900).

THE THREE SISTERS—Anton Chekhov's 1901 humanist drama, set in Russia after the turn of the century, tells of three educated girls, trapped by their upbringing, unable to break away to begin their own lives; co-directed by Barbara Schofield and Anne de Mare. Featured in the cast are Jeannie Chilton, Elizabeth Martin, and Ariane Smith. Thursday through Saturday at 8, Saturday at 2; $8; through 11/12. **The House of Candles Theater,** 99 Stanton Street (353-3088).

TONY 'N' TINA'S WEDDING—Created by Artificial Intelligence, the experience features attendance at a wedding at **Washington Square Church,** 135 West 4th Street, then at a reception at **147 Waverly Place,** where an Italian buffet dinner, champagne, and wedding cake is served. Wednesday through Saturday at 7, Sunday at 2; $55 for wedding and reception.

UNDER MILK WOOD—A revival of Dylan Thomas's classic play for voices about everyday life in a magical town. Friday through Saturday at 8, Sunday at 4; 11/11 through 20; $10. **Centerfold Theater,** 263 West Eighty-Sixth Street (866-4454).

THE UNEXPECTED GUEST—Agatha Christie's mystery, directed by Patrick Lleard. 11/11, 12, 18, 19, at 8; 11/13 and 20 at 3; $6. Masque Production at the **Church of the Resurrection Theater,** 117 East Seventy-Fourth Street (267-0461).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PETER AGOSTINI—Plaster sculptures from the 60s; through 12/17. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

STEVEN ANTONAKOS/MADELINE HATZ—Colored pencil drawings/Landscape paintings by a Swedish artist. Through 11/25. Miller, 49 E. 91st St. (722-2911).

JEAN-MICHEL BASQUIAT—Paintings; through 11/30. Schlesinger, 822 Madison Ave. (734-3600).

JOSEPH BEUYS—A retrospective of objects, drawings, and multiples from 1947 to 1985; through 12/10. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

TIBOR CSERNUS—Large-scale paintings of the human figure; 11/15–1/7/89. Bernard, 33 E. 74th St. (988-2050).

ROBERT SCOTT DUNCANSON—Landscape paintings by this Black American artist who was a member of the Hudson River School; through 11/26. Babcock, 20 E. 67th St. (535-9355).

RICHARD ESTES—A retrospective of prints that depict the urban landscape; 11/10–12/3. Hamilton, 19 E. 71st St. (744-8976).

VICTOR KOULBAK—Silverpoint drawings inspired by Renaissance masters; through 12/31. Cecil, 16 E. 72nd St. (517-3605).

GERARDO PITA—New paintings and drawings; through 11/26. Staempfli, 47 E. 77th St. (535-1919).

JACKSON POLLOCK—Paintings and works on paper from 1943–1956; through 12/17. McCoy, 19 E. 71st St. (570-2131).

ROBERT RAUSCHENBERG—Paintings from three of his current series: "Shiners," "Gluts," and "Urban Bourbons"; through 12/1. Knoedler, 19 E. 70th St. (794-0550).

WINOLD REISS—Architectural designs and portraits from the 20s through the 40s; through 12/13. Shepherd, 21 E. 84th St. (861-4050).

JONATHAN SANTLOFER—New abstract paintings; through 12/3. Graham Modern, 1014 Madison Ave. (535-5767).

TODD SILER—Paintings that explore the workings of the brain through symbolic imagery; through 11/28. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

WAYNE THIEBAUD—Recent paintings and works on paper; through 12/21. Stone, 48 E. 86th St. (988-6870).

N. C. WYETH—Paintings by this Brandywine artist; through 12/3. Goffman, 18 E. 77th St. (744-5190).

57th Street Area

LOTHAR BAUMGARTEN—A sculpture installation; through 12/3. Goodman, 24 W. 57th St. (977-7160).

TOM BILLS—Recent steel and lead floor sculpture; through 11/26. Zabriskie, 724 Fifth Ave. (307-7430).

ALBERT BLOCH—Paintings by this artist who was the only American member of the Blue Rider group; through 11/23. Deutsch, 20 W. 57th St. (765-4722).

CHRISTOPHER BLOSSOM—Marine paintings; 11/9–26. Grand Central, 24 W. 57th St. (867-3344).

JOAN BROWN/JAMES GINGERICH—Large-scale paintings and sculptural reliefs inspired by Mayan art/Charcoal drawings and oil paintings. Through 11/19. Frumkin/Adams, 50 W. 57th St. (757-6655).

CLARENCE CARTER—Paintings and drawings of surrealist landscapes from 1960 to the present; through 11/26. Gimpel & Weitzenhoffer, 724 Fifth Av. (315-2033).

VIJA CELMINS—New paintings; through 12/3. McKee, 41 E. 57th St. (688-5951).

PETER CHARLES/DAVID HANNAH—New steel sculptures/Drawings in ink and gesso on mylar. Through 11/30. Siegel, 24 W. 57th St. (586-0605).

ENZO CUCCHI—Five large-scale wall pieces in paper and metal, in the artist's first New York exhibition since his Guggenheim Museum show in 1986; through 11/26. Marlborough, 40 W. 57th St. (541-4948).

ELAINE DE KOONING—Recent paintings, watercolors, pastels, and ink drawings; through 11/30. Fischbach, 24 W. 57th St. (759-2345).

JOSE DE RIVERA—Painted aluminum sculpture from the 40s and stainless steel and bronze constructions executed in the 70s and 80s; through 11/26. Borgenicht, 724 Fifth Ave. (247-2111).

WILLIAM DUNLAP—Recent large-scale paintings, constructions, and works on paper of American landscapes; through 11/26. French, 41 W. 57th St. (308-6440).

EVA EISLER/WAYNE HIGBY—Jewelry that refers to sculpture and architecture/Earthenware "landscape" bowls. Through 11/26. Drutt, 724 Fifth Ave. (974-7700).

JEREMY FOSS—Contemplative landscape and seascape paintings; through 11/17. De Nagy, 41 W. 57th St. (421-3780).

GEORGE HARKINS—Highly-detailed landscape paintings; through 11/30. Tatistcheff, 50 W. 57th St. (664-0907).

ELLSWORTH KELLY—New minimal paintings; through 12/3. Blum Helman, 20 W. 57th St. (245-2888).

LEON KOSSOFF/WILLIAM HENRY FOX TALBOT—Recent figurative paintings/Photographs taken from his book, "The Pencil of Nature," published in 1844. Through 11/26. Miller, 41 E. 57th St. (980-5454).

WOLFGANG LAIB—New beeswax houses, marble rice houses, and a dandelion pollen work; through 12/3. Lelong, 20 W. 57th St. (315-0470).

JAMES LECHAY—Recent paintings inspired by trips to China and Greece; through 11/23. Kraushaar, 724 Fifth Ave. (307-5730).

MICHAEL LUCERO—New bronze sculptures that incorporate found objects; through 11/26. ACA, 41 E. 57th St. (644-8300).

JOHN MCLAUGHLIN—Geometric paintings from the 70s; 11/10–12/3. Emmerich, 41 E. 57th St. (752-0124).

BEVERLY PEPPER—A series of bronze sculptures entitled "The Umbrian Markers"; through 11/26. Emmerich, 41 E. 57th St. (752-0124).

MEDARDO ROSSO—Works in bronze, wax, and terracotta from 1882–1906; through 12/14. Kent, 41 E. 57th St. (980-9696).

LUCAS SAMARAS/JIM DINE—Recent boxes, a mirrored environment, and drawings/A series of new prints entitled "Youth and the Maiden." Through 11/26. Pace, 32 E. 57th St. (421-3292).

HA SCHULT—Picture boxes that explore the complexities of everyday life; 11/10–12/10. Lamagna, 50 W. 57th St. (245-6006).

JOE STEFANELLI—Recent abstract paintings; through 11/26. Cyrus, 11 E. 57th St. (371-2459).

MICHAEL TORLEN—Paintings, watercolors, and monoprints of the Maine coastline; through 12/3. Ross, 50 W. 57th St. (307-0400).

ROBERT VICKERY—Realist paintings in egg tempera; through 11/26. Kennedy, 40 W. 57th St. (541-9600).

TOM WESSELMAN—Twenty large-scale cut-out aluminum and laser-cut steel pieces, of the female nude and still lifes; through 11/19. Janis, 110 W. 57th St. (586-0110).

East Village

TIM FOLZENLOGEN—Charcoal drawings of architecture and cityscapes; through 11/27. Helio, 122 St. Marks Place (529-8122).

CHRIS HOWARD/TAKUJI KATABUCHI—Marble sculptures/Sepia-toned photographs. Through 12/4. P.S. 122, 150 First ve. (533-4624).

ROSEMARIE KOCZY—Figure paintings that are 6 feet tall and one foot wide; through 11/27. Enigma, 84 E. 7th St. (529-4661).

JOSEPH PAGLIARULO—Abstract paintings and works on paper with energetic brushwork; through 11/27. McCarthy, 219 E. 10th St. (254-1532).

SoHo and TriBeCa

JOHN AHEARN—Large-scale, free-standing sculptures cast from life, of people from the artist's South Bronx neighborhood, plus a group of ten busts of children entitled "Sidewalk Series"; 11/9–12/3. Alexander, 59 Wooster St. (925-4338).

ED ALBERS/ELAINE REICHEK—New paintings/An installation entitled "Desert Song"; through 12/3. Braathen, 33 Bleecker St. (777-1161).

DAVID BATES—Paintings of dense Southwestern swamps and the characters and animals who inhabit that world; through 11/26. Cowles, 420 W. Broadway (925-3500).

MARC BLANE—Large-scale sculptures that resemble playgrounds; through 11/26. Allen, 560 Broadway (334-9710).

ROSS BLECKNER—New paintings in which vast nocturnal skies are illuminated by blazes of light; through 11/19. Boone, 417 W. Broadway (431-1818).

MEL BOCHNER—Large-scale drawings made with multicolored sheets of paper; through 12/10. Nolan, 560 Broadway (925-6190).

BARD BREVIK—Granite floor sculptures; through 11/30. Van Eck, 420 W. Broadway (219-0717).

FARRELL BRICKHOUSE—Recent abstract paintings on constructed canvases; through 11/19. Auchincloss, 558 Broadway (966-7753).

JEFFREY BROSK—Wall sculptures in marble, granite, and concrete; through 12/3. Rosenberg, 115 Wooster St. (431-4838).

PEREZ CELIS—Recent abstract paintings; through 11/26. Shapolsky, 99 Spring St. (334-9755).

EMILY CHENG—New abstract paintings; through 12/3. Lang & O'Hara, 568 Broadway (226-2121).

ROBERT CUMMING—New large-scale paintings and related sculpture; through 11/19. Castelli Graphics, 578 Broadway (941-9855).

JOEL DUCORROY—Standard French license plates with text on them; through 12/3. Harvey, 537 Broadway (925-7651).

MARLA EPES—Recent paintings that address issues of patriarchy and the control of women as established in religion; through 11/19. Franklin Furnace, 112 Franklin St. (925-4671).

ROBERT FEINTUCH—Recent frescoes; through 12/3. Fiction/nonfiction, 21 Mercer St. (941-8611).

DAN FLAVIN—Fluorescent light sculptures from the 60s;

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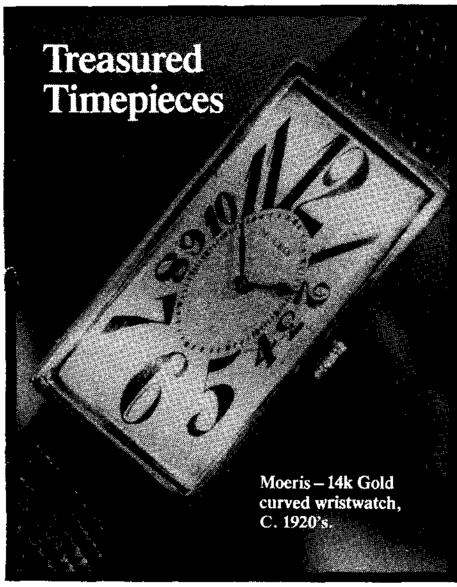

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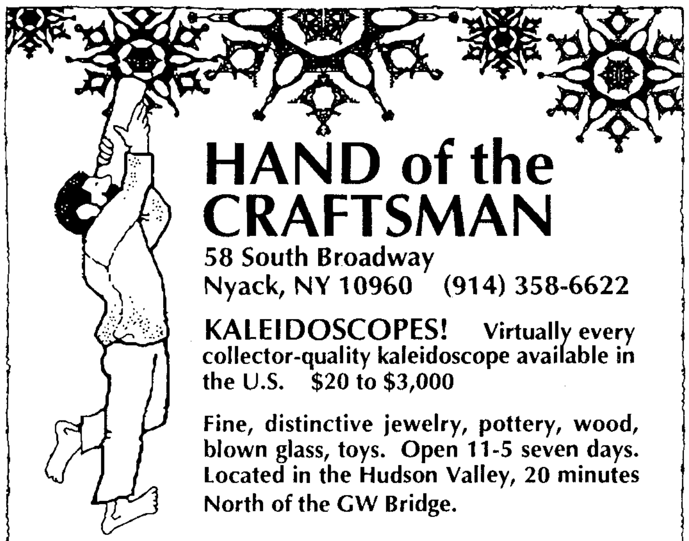

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FREYA HANSELL—New paintings; 11/10-12/10. McDonald, 560 Broadway (966-1001).

WILLY HEEKS—Recent paintings in which networks of lines and rounded shapes are woven together, continuing the artist's exploration of organic abstraction; through 12/3. Beitzel, 113 Greene St. (219-2863).

SUSANNA HELLER—Recent paintings; through 11/26. Liguori, 93 Grand St. (334-0190).

CAROL HEPPER—New sculptures; through 11/19. Esman, 70 Greene St. (219-3044).

MARK INNERST—Recent landscape paintings; through 11/26. Marcus, 578 Broadway (226-3200).

RONALD JONES—Hardwood wall reliefs and a toppled stack of 300 plywood forms all in the shape of the floor plan for Erich Mendelsohn's design of the Columbus Haus, used by the Nazis as a detention prison; 11/12-12/3. Metro Pictures, 150 Greene St. (925-8335).

DONALD JUDD—Furniture, architectural studies, and sculpture; through 12/3. Cooper, 155 Wooster St. (674-0766).

ANDROMAHI KEFALOS—An installation of three sculptures for a cubic room with one door; through 11/26. Stark, 568 Broadway (925-4484).

WILLIAM KING—New sculptures in sand and plaster, and a survey of bronze figures from 1958-1988; through 12/8. Pearl, 420 W. Broadway (966-5506).

MARK KOSTABI—Recent paintings and sculpture in a series entitled "Neo Geo to Neo Ceo"; through 12/6. Access, 465 W. Broadway (353-2080).

REX LAU—Oil paintings on carved Hydrocal, and small works in oil on paper, in a series entitled "Gardening by the Sea"; through 11/26. Walls, 137 Greene St. (677-5000).

JAMES MATHERS—Large-scale paintings with biomorphic imagery and heavily impastoed surfaces; through 11/20. Moos, 133 Greene St. (982-0411).

CLAIRE MOORE—Figurative paintings from the past three years that comment on the human condition, by this artist who died in August 1988; through 12/3. Kelly, 591 Broadway (226-1660).

PETER NAGY—New paintings; through 11/19. Gorney, 100 Greene St. (966-4480).

ODD NERDRUM—Recent allegorical paintings that depict solitary figures in desolate landscapes; through 12/3. Thorp, 103 Prince St. (431-6880).

NATALIA NESTEROVA—Heavily impastoed paintings that depict an intimate vision of daily life in Moscow, by an artist who lives there; through 11/30. Bromm, 90 W. Broadway (732-6196).

ALASTAIR R. NOBLE—New sculpture; through 11/23. Nerlino, 96 Greene St. (966-1661).

THOMAS NOZKOWSKI—Recent abstract paintings in oil on canvasboard; through 11/26. Brown, 560 Broadway (219-1060).

MEL PEKARSKY—Recent paintings of abstracted mountain and desert landscapes; through 11/26. Einstein, 591 Broadway (226-1414).

FELIX PENE DU BOIS—Paintings of downtown New York street life and bars; through 12/10. 56 Bleecker, 56 Bleecker St. (219-8836).

GARY PETRIE—Recent paintings; through 11/26. Donahue, 560 Broadway (226-1111).

JOSEPH PICCILLO/BARTON BENES—Monumental paintings and drawings of dancers and athletes that take a cynical look at the human condition/Constructions that are embellished with shredded currencies from all over the world. Through 12/10. Fendrick, 568 Broadway (966-2820).

THOMAS PUCKEY—Formal constructions that incorporate theatrical devices such as optical lenses and lights; through 11/19. Greenberg Wilson, 560 Broadway (966-2024).

HOLT QUENTEL—Large-scale unstretched paintings on canvas and rubber that depict a monumental graphic image of the number three; through 11/26. Stux, 155 Spring St. (219-0010).

GEORGE RICKEY—Twenty sculptures; through 11/26. Davidson, 415 W. Broadway (925-5300).

FAITH RINGGOLD—Painted story quilts in a series entitled "Change 2"; through 12/3. Steinbaum, 132 Greene St. (431-4224).

RALPH ROSENBORG—Watercolors from 1940-1988, including landscapes, figure studies, and still lifes; 11/14-12/4. Exhibition Space at 112 Greene, 112 Greene St. (966-3864).

ED RUSCHA—Paintings on paper from 1959 to 1970; through 11/26. Shafrazi, 163 Mercer St. (925-8732).

FABIO SALVATORE—Abstract paintings on plasterboard that look like frescoes; through 11/26. Rastovski, 560 Broadway (966-4571).

PETER STANICK—Constructed paintings that refer to Pop; through 12/3. Bustamante, 560 Broadway (226-2108).

RICHARD TUTTLE—New sculptures; through 12/3. Blum Helman Warehouse, 80 Greene St. (226-8870).

PETER VOULKOS—Abstract Expressionist paintings from the late 50s and early sixties by this artist who is best known for his ceramic sculptures; through 11/16. Twining, 568 Broadway (431-1830).

FRANZ ERHARD WALTHER/THOMAS JOSHUA COOPER—Process sculptures fabricated from canvas and wood, dating from 1963-1986/Photographic works that use the image of the landscape to explore myth and ritual. Through 11/26. Weber, 142 Greene St. (966-6115).

JAMES WELTY—Wall sculptures in copper, ultracal, glass, and paint; through 12/3. Davis, 568 Broadway (219-1444).

WILLIAM T. WILEY/GAETANO PESCE—Paintings, watercolors, and drawings with autobiographical imagery; through 12/3/Drawings, models, and prototypes for architecture; 11/10-1/7. Protetch, 560 Broadway (966-5454).

ADOLF WOLFLI—Drawings; 11/12-12/8. Kind, 136 Greene St. (925-1200). See Solos, "Other."

MARTIN WONG—New paintings; through 12/23. Exit Art, 578 Broadway (966-7745).

SATOSHI YABUUCHI—Realist sculptures of human torsos and animals; through 11/16. Milliken, 98 Prince St. (966-7800).

Other

VAHE FATTAL—New paintings; through 11/26. Baghoomian, 611 Broadway (995-5040).

KARL A. MEYER/NOT VITAL—Paintings by both; 11/9-12/25. Swiss Institute, 35 W. 67th St. (496-1759).

ADOLF WOLFLI—Eighty-five drawings by this Swiss outsider artist whose entire artistic career was spent in a mental institution; through 12/23. Grey Art Gallery, 33 Washington Place at Washington Square East (998-6780), Tue. and Thu. 10-6:30, Wed. 10-8:30, Fri. 10-5. Sat. 1-5.

GROUP SHOWS

Madison Avenue and Vicinity

AQUAVELLA—18 E. 79th St. (794-9394). Paintings and sculpture by 19th- and 20th-century masters, including works by Bacon, Calder, De Kooning, Gauguin, Hockney, Picasso, Rauschenberg, others; through 12/1.

FORUM—1018 Madison Ave. (535-6080). Drawings by Bluemner, Calder, Feininger, Hopper, Kline, Marsh, Picabia, Soyer, others; through 12/3.

RADANN—16 E. 79th St. (628-0918). Works by 100 artists of the WPA period; through 12/16.

REINHOLD BROWN—26 E. 78th St. (734-7999). "SMS" portfolios of multiples from 1968, with works by Arman, Artschwager, Byars, De Maria, Duchamp, Jenney, Nauman, Oldenburg, others; through 12/17.

SALANDER O'REILLY—22 E. 80th St. (879-6606). Fifty paintings by Stuart Davis, through 12/24; figurative paintings from the estates of David Park and Horacio Torres, through 11/26.

SHEEHAN—52 E. 76th St. (772-7777). Works on paper by American artists from 1800-1960, by Albers, Cassatt, Bingham, Gottlieb, Homer, Newman, Pollock, others; through 12/23.

57th Street Area

DRAKE—50 W. 57th St. (582-5930). Paintings, sculptures, and works on paper by Caro, Christensen, Dzubas, Frankenthaler, Motherwell, Thiebaud; through 11/26.

GOODMAN—41 E. 57th St. (593-3737). Works by Brauner, Chagall, Dubuffet, Matisse, Picasso, Stella, Warhol, others; through 11/30.

HERSTAND—24 W. 57th St. (664-1379). "Important Tribal Art from Africa, the Pacific, and North America," and selected works by Calder; through 12/23.

I.B.M.—590 Madison Ave. at 56th St. (745-6100). "The Edwardians and After: The Royal Academy 1900-1950"; "Faces of Swedish Design"; through 11/26.

KRUGIER—41 E. 57th St. (755-7288). "The Presence of Ingres," with works by Balthus, Chasseriau, Degas, Ingres, Matisse, Picasso; through 12/23.

LLADRO—43 W. 57th St. (838-9341). Paintings by Delgado, Redondela, De Caviedas, Lozano, Garcia-Ochoa, Zanetti; through 11/26.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). Landscape paintings by Bell, Moser, Shashaty; 11/15-12/23.

WASHBURN—41 E. 57th St. (753-0546). "Charles G. Shaw: Biomorphic Dimensions," with works by Arp, Bolotowsky, Calder, Ferren, Greene, Shaw; through 11/26.

East Village

ONETWENTYEIGHT—128 Rivington St. (254-6608). Works by Colmer, Doolittle, Kazuko, Mayer, Moorez, Parker, Tanaka, Todorovic; through 11/27.

303—513 E. 6th St. (477-4917). Sculpture by Flavin, Gober, Klein; through 11/28.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). An exhibition celebrating the Mexican holiday Dia de los Muertos (Day of the Dead), with works by Anguia, Bradley, Garcia, Hernandez, Linares, Yoshida, others; through 12/23.

CADOT—470 Broome St. (226-7220). Works by Fisher, Raetz, Solano; through 11/26.

DORSKY—578 Broadway (966-6170). "Symbolism: Force and Spirit," with works by Basquiat, Castelli, Chia, Fischl, Middendorf, Penck, Yarber, others; through 12/22.

DRAWING CENTER—35 Wooster St. (219-2166). "Influences from the Untaught: Contemporary Drawings," with works by Banks, Duncan, Gaston, Saar, Way, others; through 11/26.

48 LAIGHT—48 Laight St. (941-0295). Works by Baroff, Dunn, Fortenberry, Fromme, Gross, Keeton, Shaw, Sofer; through 11/26.

RUGGIERO HENIS—415 W. Broadway (966-3711). Abstract paintings by Buchwald, Janowich, Kessler, Lee, Nozkowski, Reed, Rotterdam; through 12/3.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Drawings by sculptors; through 11/29.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by King, Lundquist, Quaytman, Ruttan; through 11/26.

THE CLOCKTOWER—108 Leonard St. (718-784-2084). "Here and There: Travels," with works by Bridges, Burwell, Hammons, Locadia, Lynch, McGowen, Person, Stephenson, Williams; through 12/11.

WESSEL-O'CONNOR—60 Thomas St. (766-1633). "Formation," with paintings by Galbis, Henders, Napierala; through 11/26.

Other

F.I.T.—227 W. 27th St. (475-2350). Works in porcelain by Sherman, Venet, Zakanitch, Zucker, others; through 12/16.

HOFSTRA UNIVERSITY—Hempstead, N.Y. (516-560-6818). Maquettes and drawings for sculptures by Blum, Brosk, Dolberg, Gummer, Hunt, Lipton, Nauman, Osborn, Seiden; through 11/29.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211), Tue.-Sat. 10-4. "The Turning Point: Art & Politics in 1968," with works by Artschwager, Christo, Haacke, Hesse, Kosuth, Morris, Nauman, Nevelson, Pindell, others; 11/10-1/14/89.

NEW YORK ACADEMY OF ART—419 Lafayette St. (505-5300). An exhibition of 70 drawings and paintings by students at the I. E. Repin Institute of Painting, Sculpture, and Architecture in Leningrad; through 11/27.

PEN AND BRUSH CLUB—16 E. 10th St. (475-3669).

Works by eight Japanese artists living in New York; 11/10–22.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). A survey of three decades of work by Michelangelo Pistoletto, in an exhibition entitled "Division and Multiplication of the Mirror"; through 11/27.

ROTUNDA—Cadman Plaza West and Orange St., Brooklyn (718-875-4031). Works by Gutierrez, Parrilla, Rodriguez; through 12/3.

RYAN—452 Columbus Ave. (799-2304). Prints by Bartlett, Chase, Jacquette, Rothenberg, Snyder; through 11/26.

WORLD FINANCIAL CENTER—2 World Financial Center, 225 Liberty St. Tue.–Sun. 11–6. "The New Urban Landscape," with installations by Acconci, Adams, Barry, Graham, Ladda, Mullican, Steinbach, others; through 11/27.

PHOTOGRAPHY

BURDEN—20 E. 23rd St. (505-5555). "Suitable for Display: Museum/Spectacle/History," with works by Faust, Ladda, Neumaier, Ross, Wides; through 11/19.

LYNN BUTLER—Cibachrome prints taken with long exposures, of Sleepy Hollow Valley from horseback and Coney Island viewed from moving carnival rides; through 11/30. Viafora, 568 Broadway (925-4422).

CITY—2 Columbus Circle (974-1150). "Then and Now: The Camera Club of New York, 1888–1988"; through 11/25.

EILEEN COWIN—Large-scale Cibachrome prints of figures in mysterious settings; through 12/3. Baum, 588 Broadway (219-9854).

REGINA DELUISE—Palladium prints of landscapes and interiors; 11/9–12/3. Schreiber/Cutler, 171 Spring St. (925-1441).

MARINA FAUST—Large-format black-and-white photographs of architecture and artists' studios in Italy; through 12/3. Urdang, 23 E. 74th St. (288-7004).

GRANCEL FITZ—Photographs for advertising from the 20s and 30s; through 12/3. Photofind, 138 Spring St. (334-0010).

ALEX GOTFRYD—Black-and-white prints from his book "Appointment in Venice"; through 11/19. Lieberman & Saul, 155 Spring St. (431-0747).

PAUL GRAHAM—Large-format color photographs of Northern Ireland; through 11/19. P.P.O.W., 532 Broadway (941-8642).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Master Photographs From 'Photography in the Fine Arts' Exhibitions, 1959–1967"; through 1/11/89.

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon. –Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. "Why Are They Weeping? South Africans Under Apartheid: Photographs by David C. Turnley"; through 12/17.

NIC NICOSIA—Recent black-and-white photographs in a series entitled "Real Pictures"; through 11/29. Facchetti, 476 Broadway (966-5991).

EUGENIA RENDON DE OLAZABAL—20 x 24-inch color Polaroids of cacti; through 11/26. Kerr, 37 W. 57th St. (754-4100).

HERB RITTS—Portraits by this photographer whose work has appeared in *Vanity Fair, Rolling Stone, Interview,* and other publications; through 12/3. Staley-Wise, 177 Prince St. (777-1590).

LUCAS SAMARAS/ERWIN BLUMENFELD—Twenty-six 8 x 10 color Polaroids made between 1978–1983, of figures and still lifes/Fashion and advertising photographs taken in New York and Paris from the 20s through the 50s. Through 11/26. Pace/MacGill, 11 E. 57th St. (759-7999).

GEORGE TICE—Photographs of American towns; through 11/26. Witkin, 415 W. Broadway (925-5510).

RAOUL UBAC—Surrealist photographs from the 20s through the 40s; through 12/17. Prakapas, 19 E. 71st St. (737-6066).

PERFORMANCE

FRANKLIN FURNACE—112 Franklin St. (925-4671). 11/9–12 at 8:30: "The N*gg*er Cafe" by Judith Jackson. $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). 11/10–12: Jeannine O'Reilly in "Lily—A Tragedy for Cabaret or Lounge." 11/14, 21, 28 at 9: Penny Arcade in "Operating Under the Influence." $10. 11/15, 22, 29 at 9: Bill Niederkorn's "The Chaplin Acts." $10.

P.S. 122—150 First Ave. (477-5288). 11/11, 12, 13 at 9: Jeff McMahon, Ben Davidson and Karl Anderson in "Away From You." $8. 11/11–13, 18–20, 25–27, Fri. at 10, Sat. and Sun. at 8: Marty Pottenger in "Double Happiness." $8. 11/11–12, 18–19, 25–26 at 11: Frank Maya in "Frank Maya Talks." $8.

RIVERSIDE CHURCH—120th St. between Riverside and Claremont Ave. (864-2929). 11/10–12, 15–19 at 8, 11/13, 20 at 2: Linda Mussman's "Go Between Gettysburg." $5.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). 11/11–1/8/89: "The Confectioner's Art."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 1/1/89: "From the Land of Dragons." Through 12/18: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838–1842." Through 1/31/89: "Dinosaurs, Mammoths, and Cavemen: The Art of Charles R. Knight." Through 12/11: "Drawn From the Sea."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. Through 1/1/89: "Dreamings: The Art of Aboriginal Australia."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/29/89: "The Latin American Spirit: Art and Artists in the United States, 1920–1970."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 11/21: "Scenes of Famous Places in Edo." Through 11/28: "Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum." Through 1/2/89: "Cleopatra's Egypt: Age of the Ptolomies." Through 1/16/89: "Courbet Reconsidered." Through 3/6/89: "A Century of French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House." Through 1/8/89: "The Modern Dutch Poster: The First Fifty Years, 1890–1940." Through 1/8/89: "Erich Mendelsohn: Architectural Drawings." 11/15–1/12/89: "Courts and Colonies: The William and Mary Style in Holland, England, and America."

DIA ART FOUNDATION—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/18/89: Francesco Clemente, 2nd floor; Robert Ryman, 4th floor. **77 Wooster St.**, Wed.–Sat. noon–6. Through 1/14/89: A changing installation by Group Material entitled "Democracy." **393 W. Broadway**, Wed-.–Sat. noon–6. Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Walter De Maria's "The New York Earth Room." **155 Mercer St.**, Wed.–Sat. noon–6. Through 2/28/89: Fred Sandback, sculptures.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 11/27: "Andy Warhol, Cars." Through 11/27: "Douglas Davis." 11/11–12/4:

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"Non-Objective Paintings From the Permanent Collection."

JAPAN SOCIETY—333 E. 47th St. (755-6752). Tue.-Sun. 10 a.m.-5. Contribution $2.50. Through 12/11: "Japanese Folk Textiles: The White Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 11/9: "Specially Commissioned Tabernacle (Sukkah) by Artist/Architect Allan Wexler." Through 2/23/89: "A People in Print: Jewish Journalism in America."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . . Boscotrecase: Wall Paintings from Ancient Rome- . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8/89: "Boccioni: A Retrospective." Through 1/8/89: "Altered Exposures: Photographs of the Maori of New Zealand." Through 1/8/89: "Degas." Through 1/15/89: "Forest and Village: Art from Liberia and the Ivory Coast in the Metropolitan Museum of Art." Through 1/29/89: "Collages and Prints by Anne Ryan." Through 2/5/89: "Mountains of the Mind: Nature and Self in Early Chinese Painting." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 2/12/89: "Drawings and Watercolors by Maurice Sendak: Wilhelm Grimm's 'Dear Mili.' "

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 12/4: "Edgar Franceschi: In Dreams Begin Responsibilities." Through 12/10: "Act-Up," with installations by Bessouet, Carvalho and Parra, Juarez, Llorens, Vega.

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.-Sun. 11 a.m.-5, Thu. 11-8. Suggested donation $2. Through 11/27: An installation by José Luis Ortiz entitled "Kingdom."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $6; students $3.50; seniors $2; Thu. 5-9 pay what you wish. Through 11/13: "Nicholas Nixon: Pictures of People." Through 1/3/89: "Anselm Kiefer." Through 1/10/89: "New Photography 4." Through 11/29: "Projects: Kate Ericson and Mel Ziegler."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s." Through 1/8/89: "American Lines: Manuscripts of Eugene O'Neill."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 11/30: "19th-Century Polish Painting." Through 12/4: "National Academy of Design Presentation Prints, 1920-1950."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. Through 11/20: "Girls Night Out (Femininity as Masquerade)." Through 11/20: "Impresario Malcolm McLaren and the British New Wave." Through 11/20: "Installation by Félix González-Torres."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5. $2; children $1. Through 12/30: "Putting New York on the Map." Through 1/8/89: "Hard Cider and Hot Air: The Selling of the President." Through 2/4/89: "The Belknap Collection of Silver and Portraits."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 1/14/89: "A Sign and a Witness: 2000 Years of Hebrew Books and Illuminated Manuscripts." Through 1/14/88: "A Visual Testimony: Judaica from the Vatican Library." Through 1/14/89: "Perennials: A 50th-Anniversary Selection from the Berg Collection." Through 2/18/89: "Picturing America: 1497-1899." Through 2/18/89: "William James Bennett: Master of the Aquatint View." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6/89: "Design Vision Dance: Four Decades of the New York City Ballet." Through 1/7/89: "Focusing on the Performing Arts: 50 Years of Photographs by Ray Fisher."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12-5. Contribution suggested. A collection of over 350 works by the renowned sculptor. Through November.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 11/27: "Paintings by Pamela Berkeley."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 1/26/89: "The Collages of Benny Andrews." Through 1/26/89: "From the Studio: Artists-in-Residence, 1987-1988, Paintings by Cynthia Hawkins, Linda Whitaker, and Francisco Alvarado-Juarez."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 11/27: "Guy Pène du Bois: The 1920s." Through 12/31: "Donald Judd." Through 1/15/89: "David Park." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Gallery closed for renovation through 11/16. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 8/9/89: "Sculpture Since the Sixties From the Permanent Collection of the Whitney Museum of American Art." 11/10-1/25/88: "Enclosing the Void: Eight Contemporary Sculptors." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 12/2: "Convulsive Beauty: The Impact of Surrealism on American Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 11/9 at 8: "Contemporary Art From The Tremaine Collection." On view from 11/4. 11/9 at 9: "Contemporary Art." On view from 11/4. 11/10 at 2: "Contemporary Art, Part 11." On view from 11/4. 11/14 at 7: "Impressionist and Modern Art: The Goetz Collection." On view from 11/10. 11/15 at 11 a.m.: "Impressionist Drawings and Watercolors." On view from 11/10. 11/15 at 7: "Impressionist and Modern Art, Part 1." On view from 11/10. 11/16 at 2: "Impressionist and Modern Art, Part 11." On view from 11/10. **Christie's East**—219 E. 67th St. (606-0400). 11/10 at 6: "Animation Art." On view from 11/5. 11/15 at 10 a.m.: "The Estate of Rosa Ponselle." On view from 11/11.

DOYLE—175 E. 87th St. (427-2730). 11/9 at 10 a.m.: "Fine English and Continental Furniture, Decorations, and Paintings." On view from 11/5.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/10 at 7: "Paintings from the Collection from the Collection of Mr. and Mrs. Victor W. Ganz," immediately followed by "Contemporary Art, Part 1." On view from 11/5. 11/11 at 10:15 a.m. and 2: "Contemporary Art, Part I." On view from 11/5. 11/11 at 7: "Impressionist and Modern Paintings and Sculpture, Part 1." On view from 11/5. 11/12 at 10 a.m.: "Impressionist and Modern Drawings." On view from 11/5. 11/12 at 2: "Impressionist and Modern Paintings and Sculpture, Part II." On view from 11/5. 11/15 at 10:15 a.m. and 2: "Important Tribal Art." On view from 11/12.

MUSIC AND DANCE

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 9

SCOTTISH CHAMBER ORCHESTRA, Sir Peter Maxwell Davies conductor, with pianist Cecile Licad, tenor Neil Mackie. Mozart's Symphony No. 35 in D Major, Piano Concerto No. 20; Davies' *Into the Labyrinth* (N.Y. premiere), *Orkney Wedding, with Sunrise.* Carnegie Hall at 8. $11–$23.

YOKO OJIMA, soprano. Weill Recital Hall at 8. $10.

SHARON ISBIN, guitarist, with flutist Ranson Wilson, The Queens Philharmonic, Joanne Falletta conductor. Carulli's Concerto in G Major for Flute, Guitar, and Orchestra; Brouwer's Concerto Elegiaco, for Guitar and Orchestra; Britten's *Nocturnal after John Dowland;* Gershwin's *Preludes;* Tower's *Snow Dreams;* Bartok's *Roumanian Dances.* Town Hall at 8. $12.

ARTO NORAS, cellist, with pianist Juhani Lagerspetz. Works by Kodaly, Schubert, Rachmaninoff, Kokkonen. Merkin Concert Hall at 8. $15.

MUSICAL ELEMENTS, music directors Robert Beaser, Daniel Asia. Torke's *The Yellow Pages;* Wier's *Airs from a Distant Planet;* Carter's *Eight Etudes and a Fantasy.* 92nd St. Y at 8. $12.

BEACONS IN JAZZ—Buck Clayton and Roy Eldridge will be honored. Proceeds to benefit The New School's Jazz and Contemporary Music Program. Parson's School of Design auditorium, 66 Fifth Ave. (741-8950), at 8. $20.

REIKO KAMATA—Traditional and Contemporary Japanese music. The Asia Society, 725 Park Ave. (517-ASIA), at 8. $20.

JOSEPH JARMAN—Greenwich House Auditorium, 27 Barrow St. (673-8794), at 8. $7.

HANS REICHEL—Improvised music. Performance Space 122, 150 First Ave. at 9th St. (477-5288), at 8:30. $6.

GARY KNOX—Marymount Manhattan Theatre, 221 E. 71st. St. (242-2226), at 8. $12.50.

MARLENE VERPLANCK, vocalist. St. Peter's Church, 619 Lexington Ave., at 12:30. $2.

THIRD STREET MUSIC SCHOOL CONCERT—235 E. 11th St. (777-3240), at 7:30. Free.

OK JA LIM, soprano. Federal Hall, 26 Wall St. at 12:30. Free.

QUEENS SYMPHONY ORCHESTRA, David Stahl conductor, with violinist Daniel Heifetz. All Tchaikovsky program. Colden Center, Queens College, LIE and Kissena Blvd. (718-275-5000), at 2. $15–$22.

RAY CHARLES/LOU RAWLS—Westbury Music Fair, Westbury, L.I., at 8. $25.

Thursday, November 10

NEW YORK PHILHARMONIC, Zubin Mehta conductor, with pianist Jeffrey Siegel. Mozart's Symphony No. 34; Rachmaninoff's *Rhapsody on a Theme of Paganini;* Beethoven's *Pastorale* Symphony. Avery Fisher Hall at 8. $7.50–$40.

THE WAVERLY CONSORT—The 14th-century Avant Garde. A five-part program that includes excerpts from *Le Roman de Fauvel,* vocal and instrumental works from composers at the Avignon, and an capella mass by various 14th century composers. Alice Tully Hall at 8. $16, $17.50.

LOS LOBOS—Carnegie Hall at 8. $10–$22.50.

ESSENTIAL MUSIC—Joanna Magdalena 100th birthday concerts. IV for Percussion; Three Songs for Soprano, Percussion, and Piano; Clarinet Suite; March for Percussion. Greenwich House Auditorium, 27 Barrow St. (569-9250), at 8. $7.

THIRD STREET MUSIC SCHOOL CONCERT—235 E. 11th St. (777-3240), at 7. Free.

GREGG BENDIAN PROJECT—Percussion dialogs with cello, string bass and reeds. Westside Dance Project, 220 W. 80th St. at Broadway (678-2225), at 8. $5.

MARCO RIZO, pianist/composer. Mocha, 584 Broadway (867-5521), at 7.

THE SHAKING RAY LEVI SOCIETY—Roulette, 228 W. Broadway at White St. (219-8242), at 8. $7.

MARC-ANTONIO CONSOLI—Chamber music. Renee Weiler Concert Hall, 46 Barrow St. (242-4770), at 8. Contribution.

THE AMARA ENSEMBLE, featuring Rosalind Rees, mezzo-soprano. St. Peter's Church, 54th St. and Lexington Ave., at 8. Free.

RANA PARK, harpist. WQXR, 229 W. 43rd St., at 7. Free.

BARGEMUSIC—Cellist Stephen Kates, pianist Shigeo Neriki, violinist Daniel Phillips. Works by Bach, Shostakovich, Arensky. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

JULIUS GROSSMAN CHAMBER ORCHESTRA—Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

RAY CHARLES/LOU RAWLS—See 11/9.

Friday, November 11

NEW YORK PHILHARMONIC—Zubin Mehta conductor, with pianist Jeffrey Siegel. Mozart's Symphony No. 34; Rachmaninoff's *Rhapsody on a Theme of Paganini;* Beethoven's *Pastorale* Symphony. Avery Fisher Hall at 2. $7.50–$40.

KEITH JARRETT, pianist. Solo piano improvisations. Avery Fisher Hall at 8. $13–$25.

NEW YORK AMATI TRIO—Pianist Paul Ostrovsky, violinist Piotr Milewski, cellist Yosif Feigelson, New York Philharmonic principal violist, Paul Neubauer. Beethoven's Piano Trio No. 1; Shostakovich's Piano Trio No. 2 in E minor; Brahms' Piano Quartet No. 3 in C minor. Weill Recital Hall at 8. $12.

JUILLIARD SYMPHONY, Paul Zukofsky conductor. Satie's *Parade;* Saint-Saens's Concerto No. 3 in B minor; Brahms/Schoenberg's Piano Quartet in G minor Alice Tully Hall at 8. Free. Tickets required.

PADDY REILLY, balladeer. Town Hall at 8. $16, $18.50.

QUINTET OF THE AMERICAS—Works by Schubal, Lifchitz, Alvarez, Barber, Carter, Land, Perle. Americas Society, 680 Park Ave. (249-8950), at 8. $8.

GRASSROOTS GOSPEL FESTIVAL—Claude Jeter & The Swan Silvertones, The Heavely Tones, The Golden Sons. The Triplex, 199 Chambers St. (618-1980), at 8. $13, $16.

BILLY TAYLOR—Modern jazz by Charlie Parker, Dizzy Gillespie, Duke Ellington, others. Metropolitan Museum of Art at 8. $15. Sold out.

STANLEY JORDAN, guitarist, with guests Tuck & Patti. Beacon Theater, 74th St. and Broadway (496-7070), at 8. $20.

IRISH FOLK CONCERT—Jerry O'Sullivan, Treasa O' Carroll, Joe Kelly, Joannie Madden. Washington Square Church, 135 W. 4th St. (718-426-8555), at 8. $8.

GALIMIR STRING QUARTET—Violinists Felix Galimir, Hiroko Yajima, Steven Tennenbom, violist Timothy Eddy. Works by Beethoven, Bartok, and Mendelssohn. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

MANHATTAN SCHOOL OF MUSIC—Big band jazz and original compositions. Grand Central Terminal, main waiting room off 42nd St., west of Lexington Ave., at 12:30. Free.

ANDEGOKE STEVE COLSON, pianist/composer. The history of Black jazz is highlighted with *Greens, Rice, and a Rope.* Cooper Union's Great Hall, 7 E. 7th St. (353-4195), at 8. Free.

WARREN VACHE, trumpeter. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at noon. $5. Reserve.

MANHATTAN SCHOOL OF MUSIC—Works by music composition faculty. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 8. Free.

RISKY BUSINESS—Eagle Tavern, 355 W. 14th St. (924-0275), at 9. $7.

FREDDIE JACKSON—Westbury Music Fair, Westbury L.I. (516-333-0533), at 7:30 and 11:30. $22.50.

Saturday, November 12

NEW YORK PHILHARMONIC—See 11/10.

NEW YORK CHORAL SOCIETY, John Daly Goodwin, conductor; soprano Lila Deis, tenor Gregory Mercer. Gould's *Quotations;* Mozart's *Choruses* from *Idomeneo;* Dvorak's Mass in D. Carnegie Hall at 8. $10–$30.

KATHRYN MAYO, soprano. Weill Recital Hall at 8:30. $8.

WAVERLY CONSORT—The 14th-century Avant Garde. A five-part program that includes excerpts from *Le Roman de Fauvel,* vocal and instrumental works from composers at the Avignon, and an capella mass by various 14th century composers. Alice Tully Hall at 8. $16, $17.50.

ALLEN TOUSSAINT—Rhythm and blues piano, with guitarist Moses Rascoe. Town Hall at 8. $15.

GUARNERI STRING QUARTET—Violinists Arnold Steinhardt, John Dalley, violist Michael Tree, cellist David Soyer. Haydn's Quartet in G minor; Shostakovich's Quartet No. 8; Grieg's Quartet in G minor. Metropolitan Museum of Art at 8. $16.

GRASSROOTS GOSPEL FESTIVAL—Marion Williams, Sister Sadie & the Famous Biblettes, The Faithful Harmonizers. The Triplex, 199 Chambers St. (618-1980), at 8. $13, $16.

TRIBUTE TO ERIC DOLPHY—Saxophonist Lewis Porter, French hornist Tom Varner, cellist Hank Roberts, bassist Ratzo Harris, drummer Tom Rainey. Kraine, 85 E. 4th St. (678-2225), at 10:30. $4.

MARK KYRKOSTAS, pianist. Original jazz fusion works. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

ANGELA BROWN, soprano, with pianist Jeffrey Middleton. Works by Hopkinson, Foster, MacDowell, Griffes, Jacobs-Bond, Ives, Carpenter. New York Historical Society, 170 Central Park West (873-3400, ext. 246), at 2. Free with Museum admission.

JOSEPH BERKOVITZ—Computer cantatas, musical hi-tech. Kraine, 85 E. 4th St. (678-2225), at 9. $5.

AMNESTY INTERNATIONAL CHAMBER MUSIC—Works by Schubert, Mahler, Bartok. Mannes College of Music, 150 W. 85th St. (304-4626), at 8. $8, $12.

JILL BURTON—Roulette, 228 W. Broadway at White St. (219-8242), at 9. $6.

DEIRDRE CARNEY/IAN CARNEY/MARY COOGAN—Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. $5.

PATRICIA SULLIVAN, mezzo-soprano, with pianist Elizabeth Rodgers, violist Ann Roggen. Works by Britten, Bonocini, Schumann, de Falla, Brahms, Hilse. St. Michael's Church, 225 W. 99th St., at 8. $10.

CARMEN MOORE/SKYMUSIC ENSEMBLE—World Premiere of Waves in the Piano Room. Cathedral of St. John the Divine, 1047 Amsterdam Ave. at 112th St., at 8:30. Free.

REIN RANNAP, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MICHAEL ROBINSON—St. Peter's Church, Lexington Ave. and 54th St., at noon. Free.

GRAMERCY WIND QUINTET—Piston's Sonata for Flute and Piano; Jones' Trio for Flute, Cello and Piano; Anderson's Trio: Dream for Flute, Cello and Piano; Joio's Trio for Flute, Cello and Piano. Nicholas Roerich Museum, 319 W. 107th St., (864-7752), at 8. Free.

GREGG SMITH SINGERS—Mendelssohn's *Heilig Herr, wie traun auf eine gute;* Thorne's *Evening Prayer; A Mad Wriggle;* Stravinsky's Russian Church Pieces; Tchaikovsky's Russian Church Pieces; Monteverdi's *Continuo Madrigals,* Rorem's *In Time of Pestilence;* Brahms' *Neue Liebeslieder;* Smith's *Seasons of Love: Amerian Love Waltzes.* St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 8. $15.

TRADEWINDS JAZZ QUINTET—The Boarder Cafe, 2637 Broadway at 100th St. (749-8888), at 11.

STEVEN ANTONELLI—Acoustic music for string ensemble; Tom Chambers Microtonal ensemble including woodwinds, voice. La Mama La Galleria, 6 East First St. (505-2475), at 8. Donation.

METROPOLITAN SOLOISTS—Works by Guy, Ropartz, Johann, Wilhelm, Hertel, Paul, Hindemith. Fort Washington Branch Library, 535 West 179th St., at 2:30. Free.

TRUMPETS 2000—A mixture of all composers representing every American musical theme. St. Ann's, 157 Montague St. (718-834-8794), at 8. $12.

THIS JOINT IS JUMPIN'—A ragtime tribute to Fats Waller and Scott Joplin. Whitman Hall at Brooklyn College, Flatbush and Nostrand Aves. (718-780-5006), Brooklyn, at 8. $15–$25.

CYNTHIA CAGGIANO, pianist. Works by Mozart, Rachmaninoff, Chopin, Beethoven, Ibert, and Lecuona. 140-26 Franklin Ave. (718-461-8910), Flushing, at 8. Free.

Sunday, November 13

PITTSBURGH SYMPHONY ORCHESTRA, Lorin Maazel conductor; cellist Lynn Harrell, violist Randolph Kelly. All Richard Strauss Program: Don Quixote, Op. 35; Symphonia domestica, Op. 53. Avery Fisher Hall at 3. $12–$23.

BENITA VALENTE, soprano, with pianist Cynthis Raim. Songs by Schubert, Debussy, Gerhard. Alice Tully Hall at 3. $20.

ISRAELA MARGALIT, pianist. All Beethoven sonata program. Sonata in F minor, Op. 2; Sonata in C-sharp minor, Op. 27; Sonata in E Major, Op. 109; Sonata in F minor, Op. 57. Alice Tully Hall at 7:30. $8–$15.

AMERICAN SYMPHONY ORCHESTRA, Tamas Vasary conductor. A salute to composer Morton Gould. Gould's *Chorales and Rags* (N.Y. premiere); Liszt's Piano Concerto No. 2; Kodaly's Galanta Dances, Brahms' Symphony No. 2. Carnegie Hall at 3. $15–$25.

NOBU WAKABAYASHI, violinist. Carnegie Hall at 5:30.

TRIO BASSO—Carnegie Hall at 8:30. $5.

JOSEPH FUCHS, violinist, with pianist Katsurako Mikami. Fricker's Sonata for Violin and Piano; Williams' Sonata for Violin and Piano; Roussel's Sonata for Violin and Piano. 92nd St. Y at 3. $11–$15.

ROGER SESSIONS SOCIETY—The inaugural concert in honor of the composer. Duo for Violin and Piano; The Six Pieces for Cello; The Second Piano Sonata; The Second String Quartet. Merkin Concert Hall at 8. $12.

AN DIE MUSIK—All Mozart program: Adagio and Rondo in C minor for oboe, strings and piano; Quartet for oboe and strings in G; Prelude & Fugue in d minor for string trio; Piano Quartet in G minor. Merkin Concert Hall at 4. $6.50.

OBBLIGATO—Vocal chamber music. Works by Bach, Schubert, Kernis, Sheng's *Chinese Folk Songs* (N.Y. premiere). Renee Weiler Concert Hall, Greenwich House of Music, 46 Barrow St. (242-4770), at 5. $12.

LAXMI TEWARI—Vocal music of North India. Metropolitan Museum of Art at 2:30. $10.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor, featuring Kenneth Gordon and Jesse Levy. All- Brahms concert: Concerto for Violin and Cello in A Minor; Symphony No. 2 in D Major. Washington Irving High School, 17th St. at Irving Place (969-0197), at 3. $5.

ARIOSO ENSEMBLE—Ravel's *Chansons Madecasses* for voice, flute, cello and piano; Stravinsky's *Suite* from *L'Histoire du soldat;* Satie's *Sports et Divertissements,* others. The Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. Free.

ORGAN RECITAL—Music of Johann Sebastian Bach, Frederick Grimes organist. Prelude and Fugue in E-flat Major; Passacaglia and Fugue in C Minor. Holy Trinity Luthern Church, Central Park West at 65th St. (877-6815). Free.

JOANNA TRZECIAK, pianist. Works by Chopin, Schubert, Beethoven. Kosciuszko Foundation, 15 E. 65th St. (568-1343), at 3. $12.

THE KUIJKEN QUARTET—The flute quartets of Mozart. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $15.

RACHMAEL WEINSTOCK, violinist. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 2. Free.

MOZART ON FIFTH—Metropolitan-Duane, 7th Ave. at 13th St. (243-5470), at 3. $5.

SUSAN STONE, flutist/**DOUGLAS JAMES,** guitarist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

SCOTT O'BRIEN/LAURI PAISLEY—Electronic music. La Mama La Galleria, 6 East First St. (505-2476), at 4. Donation.

GOODMAN CHAMBER CHOIR—Settings of the Lord's Prayer from the 11th Century to the 20th Century, works by Verdi, Billings, Durufle, Stravinsky, others. St. Bartholomew's Church, Park Ave. and 50th St., at 3. $10.

BROADWAY BACH ENSEMBLE—Handel's Organ Concerto No. 13 in F Major; Wagner's *Siegfried Idyll;* Rossini's *Il Signor Bruschino* Overture; Finckel's Andante from Suite for Chamber Orchestra and Violoncello; Haydn's Concerto in D Major for Violoncello and Orchestra. The Advent Lutheran Church, 93rd St. and Broadway, at 2. Free.

LOUIS BAGGER, harpsichordist. Bach's *Die Kunst der Fuga.* Manhattan School of Music, Broadway at 122nd St., at 4. Free.

AL FRANCIS, vibraphonist. Calvary Episcopal at Gramercy Park, 21st St. and Park Ave. South, at 8. Free.

JOAN FORSYTH, pianist. The Green Auditorium, 40 W. 68th St., at 12:15. Free.

OUT TO LUNCH—Swing and bluegrass. Society for Ethical Culture, 4450 Fieldston Rd. (corner of Manhattan College Pkwy., 866-5786), Bronx, at 7. $5.

SYMPHONY ORCHESTRA—Beethoven's Leonore Overture No. 3; Piano Concerto No. 2 in B-flat; Symphony No. 5 in C minor. Albert Einstein College of Medicine, 1300 Morris Park Ave., Bronx, at 3. Free.

GRAMERCY STRING WIND QUARTET—Piston's Three pieces for Flute, Clarinet and Bassoon; Lobos' Quatuor, for Flute, Oboe, Clarinet, Bassoon, Fine's Partita for Woodwind Quintet; Hoiby's Sextet for Woodwind Quintet and Piano. Donnell Library Auditorium, 20 W. 53rd St., at 2:30. Free.

WAVE HILL TRIO—Works by Haydn, Mendelssohn, Cohen. Wave Hill, W. 249th St. and Independence Ave. (549-3200), Riverdale, Bronx, at 3. $8, $10.

JULIUS GROSSMAN ORCHESTRA, Julius Grossman conductor. Einstein Community Center, 135 Einstein Loop, Co-Op City, Bronx, at 2:30. Free.

BARGEMUSIC—See 11/10. Today at 4.

THIS JOINT IS JUMPIN'—See 11/12. Today at 2.

STEVE BROWMAN, pianist. The New Theatre of Brooklyn, 465 Dean St. (718-230-3366), at 3. $6.

MARIETTE FISHER VAN WYCK, pianist. The Brooklyn Museum, 200 Eastern Pkwy., at 12:30. Free with Museum admission.

PEPE SANTANA/INKHAY—Music from the Andes. Prospect Alliance, 95 Prospect Park West (718-788-0055), at 3. $5.

Monday, November 14

NEW YORK PHILHARMONIC, Leonard Bernstein conductor; violinist Gidon Kremer, pianist Krystian Zimerman, Westminster Symphonic Choir, Joseph Flummerfelt, director. A 45th anniversary celebration in honor of Mr. Bernstein's conducting debut at Avery Fisher Hall. All Bernstein program: *Chichester Psalms, The Serenade,* Symphony No. 2, *The Age of Anxiety.* Avery Fisher Hall at 7:30. $15–$50.

GAL COSTA, Brazilian singer. Avery Fisher Hall at 7:30. $20–$30.

BOWDOIN SUMMER MUSIC FESTIVAL—Crumb's Eleven Echoes of Autumn; Debussy's Sonata for Cello and Piano; Currier's Piano Sonata. Merkin Concert Hall at 8. $12.50.

RINDE ECKERT/MARGARET JENKINS—Original music and narration. Dance Theater Workshop, 219 W. 19th St. (924-0077), at 8. $10.

STRYPER—Radio City Music Hall at 8. $20.

AFTER DINNER OPERA COMPANY—A program of opera, operetta and musical comedy. Mark Goodson Theater, 2 Columbus Circle, at noon. Free.

POMERIUM MUSICES—Trinity Evangelical Lutheran Church, 168 W. 100th St. (222-7045), at 7:30. $3, $9.

Tuesday, November 15

NEW YORK PHILHARMONIC—See 11/10. Today at 7:30.

VIENNA CHAMBER ORCHESTRA, Philippe Entremont conductor, pianist. Haydn's Piano Concerto in G Major; Britten's Variations on a Theme by Frank Bridges; Mendelssohn's Sinfonia No. 9 in C Major. Carnegie Hall at 8. $11–$23.

JUILLIARD STUDENT CONCERT—Chamber Music. Alice Tully Hall at 8. Free, tickets required.

GUARNERI STRING QUARTET—Chamber music. Barber's String Quartet; Janacek's String Quartet; Schubert's String Quartet in D minor. 92nd St. Y at 8. $13–$17.

THE MUSIC CONSORT—Electro acoustic music. Borden Auditorium, Manhattan School of music, 122nd St. and Broadway (749-2802), at 8. $7.50.

ANDIAMO CHAMBER ENSEMBLE—Works by Copland, Thomson, Wigglesworth. New School for Social Research, 66 W. 12th St. (741-5667), at 8. $3.

MARIA MULDAUR, singer/**DR. JOHN,** pianist. Michael's Pub, 211 E. 55th St. (758-2272), at 9 and 11. $15.

THE MANNES ORCHESTRA—Mendelssohn's Symphony No. 5; Shostakovich's Symphony No. 5; Reinecke's Concerto for Flute and Orchestra. Symphony Space, Broadway at 95th St., at 8. Free.

RINDE ECKERT/MARGARET JENKINS—Original music and narration. Dance Theater Workshop, 219 W. 19th St. (924-0077), at 8. $10.

MIRIAM GIDEON—Bach's *Missa Brevis,* in G Major; Cantata No. 17: *Wer Dank opfert, der preiset mich.* Christ & St. Stephen's Church, 120 W. 69th St., at 8. $7.

TRINITY CHURCH CHOIR—Trinity Lutheran Church, 168 W. 100th St. at 7:30. $4.

ESSENTIAL MUSIC—Joanna Magdalena 100th birthday concerts. String Quartet; Dissonant Counterpoint for Piano; Percussion Suite; Gebrausch-Musik for Piano; Music of the Spheres from Status Quo. Greenwich House Auditorium, 27 Barrow St. (569-9250), at 8. $7.

BROOKLYN HEIGHTS ORCHESTRA, Arturo Delmoni conductor. Weber's Clarinet Concerto No. 1 in F minor; Prokofiev's Peter and the Wolf. Church of St. Ann and The Holy Trinity, Clinton and Montague Sts. (718-875-7520), at 8. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 6. Tickets, $11–$98. 11/7 at 8: Mascagni's *Cavalleria Rusticana,* Siciliani conducting; Dimitrova, Dubinbaum, Bean, Mauro, Pola. 11/8 at 8: Donizetti's *Lucia di Lammermoor,* Muller conducting; Aliberti, Bergonzi, Quilico, Howell, Bybee, Olsen, Gilmore. 11/9 at 8: Rossini's *Il Barbiere di Siviglia,* Weikert conducting; Battle, Nucci, Blake, Dara, Lloyd, Wray, Hamilton, Anthony, Sliker. 11/10 at 8: Mascagni's *Cavalleria Rusticana,* Siciliani conducting; Dimitrova, Dubinbaum, Bean, Mauro, Pola. 11/11 at 8: Bizet's *Carmen,* Domingo conducing; Nafe (debut), Studer (debut), Lafont (debut), Barnett, Bybee, Velis, Hamilton, Parce, Dupont, Castel. 11/12 at 1:30: Donizetti's *Lucia di Lammermoor;* same as 11/8. 11/12 at 8: Rossini's *Il Barbiere di Siviglia;* same as 11/9. 11/14 at 8: Bizet's *Carmen,* Domingo conducting. Nafe, Studer, Lakes, Lafont, Barnett, Bybee, Velis, Hamilton, Parce, Dupont, Castel. 11/15 at 8: Rossini's *Il Barbiere di Siviglia,* Weikert conducting. Dubinbaum, Nucci, Blake, Dara, Furlaneto, Wray, Hamilton, Anthony, Sliker.

New York City Opera

NEW YORK STATE THEATER—Through 11/20. Tickets, $10–$44. Note: Supertitles accompany all performances not in English. 11/8 at 8: Mozart's *Le Nozze Di Figaro,* Bergeson conducting; Woods, Hynes, Jones, Shaulis, Lloyd, Peterson, Woodman, McKee, Fracker, Yule, Brubaker. 11/9 at 8: Verdi's *Attila,* Comissiona conducting; Strummer, Cheek, O'Mara, Wangerin, Clark, Ferrier. 11/10 at 8: Boito's *Mefistofele,* Comissiona conducting; Christos, Cusack, Russell, Meadows, Dworchak, Sylvester, Clark. 11/11 at 8: Bizet's *Carmen,* Morgan conducting. Eckhart, Golden, Lloyd, Russell, Smith, Parcher, Bassett, Willson, Byrne, Brubaker. 11/12 at 2: Britten's *The Turn of the Screw,* Keene conducting. Hill, Treigle, Shaulis, Forste, Kazaras, Cohen. 11/12 at 8: Verdi's *Attila,* Comissiona conducting. Strummer, Cheek, O'Mara, Wangerin, Clark, Ferrier. 11/13 at 1: Donizetti's *Lucia di Lammermoor,* Bergeson conducting. Mills, Russell, Sylvester, Shaw, Doss, Lankston, Fracker. 11/13 at 7: Mascagni's *Cavalleria Rusticana,* Comissiona conducting. Bouleyn, Rose, Russell, Algieri, Cimino (debut). Leoncavallo's *Pagliacci,* Comissiona conducting. Ginsberg, Absalom, Peo, Parcher, Brubaker. 11/15 at 8: Romberg's *The New Moon,* Colaneri conducting. McBride, Campana, Greenspon, Parcher, David, Isaac.

Other

AMATO OPERA—10/22–11/13: Puccini's *Madama Butterfly.* 319 Bowery, at 2nd St. (228-8200). 11/11, 12 at 7:30. 11/13 at 2:30. $12, seniors; children, $10.

LIGHT OPERA OF MANHATTAN—Through 11/20: Victor Herbert's *Sweethearts.* Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

HAVANA SINGS '88—A revue of classical and popular Cuban Songs and zarzuelas. Repertorio Espanol at Equitable Tower, 787 Seventh Ave. at 51st St. (889-2850). 11/12 at 8; 11/13 at 3. $18.

IOLANTHE, by Gilbert & Sullivan. Ten Ten Players, Christian Church, Park Ave. at 85th St. (879-7669). 11/11, 12, 13, 18, 19, 20 at 8. $12.

MISS DONNITHORNE'S MAGGOT/THE TELL-TALE HEART—American Chamber Opera Company, Marymount Manhattan Theatre, 221 E. 71st St. (781-0857). 11/11, 12 at 8. $8, $15.

RIGOLETTO—Hirsch Hall at Temple Ansche Chesed, 100th St. & West End Ave. (718-837-1176). 11/10, 11/12 at 8; 11/13 at 3. $7.50.

IL TROVATORE—A production by The Manhattan Opera Association. YM-YWHA Meinhard Building, 3495 Nostrand Ave. (718-648-7703), corner Avenue V, Brooklyn. 11/13 at 3:30. $5.

DANCE

The Joffrey Ballet

CITY CENTER THEATER—Through 12/4. Tickets, $8–$40. The Robert Joffrey Memorial Season. 11/8 at 8: *Petrouchka, Billa the Kid, Suite Saint Saens.* 11/9 at 8: *Concerto Grosso, Love Songs, Cotillon.* 11/10 at 8: *Petrouchka, L'Apres-midi d'un Faune, Le Sacre du Printemps.* 11/11 at 8: *Reflections, Billy the Kid, Light Rain.* 11/12 at 2: *The Clowns, L'Air d'Esprit, Remembrances Pas de Deux, Viva Vivaldi.* 11/12 at 8: *Petrouchka, L'Apres-midi d'un Faune, Le Sacre du Printemps.* 11/13 at 2: *Suite Saint-Saens, La Vivandiere Pas de Six, Cotillon.*

Garth Fagan Bucket Dance

JOYCE THEATER—Through 11/13. Tickets, $22.50. Season includes two premieres by Fagan: *Landscape for 10,* music by Brahms, and a full-company work tentatively titled *Time After Before Place.* 11/8–12 at 8; 11/13 at 2 and 7:30.

Dance Theatre of Harlem

AARON DAVIS HALL—Community Concert Series, through 11/12. Tickets, $15, $17. 11/11 at 8; 11/12 at 2 and 8: *Concerto in F, Tones, Firebird.* CCNY, 134th St. and Amsterdam Ave. (967-3470).

Other

STATE DANCE ENSEMBLE OF ARMENIA—The 66 member troupe will perform "folkloric theatricalizations." 11/11 at 8. Carnegie Hall. $10–$50.

OHAD NAHARIN, with his company. World premiere of *Safe Tradition,* an evening-length work, to a new score by Litwinski. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/10–12 at 8; 11/13 at 3. $12.

KEITH TERRY—A blend of multi-cultural forms of dance. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/11, 12 at 11. $10.

SALON PROJECT—A three-weekend series featuring twelve choreographers, collaborators, and performers in an artists' salon setting. 11/12, 13 at 9: Jonathan Apples, Cheryl Flaharty, Kristin Jackson, Erroll Simpson. DIA Art Foundation, 155 Mercer St. (925-0991). $8.

JUILLIARD DANCE—Works by Wendy Hilton, Jose Limon, Anna Sokolow, Mark Haim, Bonnie Mathis. 11/11, 12, 13, 14 at 8. Juilliard Theater, 155 W. 65th St. (874-7515). $10.

BARBARA CHANG/CYDNEY WILKES—*Steel Magnolia,* a classical Chinese dance; *Just A Little Closer,* vignettes and slice of life sections. 11/11–13 at 8:30. Danspace, St. Mark's Church, 10th St. and Second Ave. (674-8112). $7.

CHOREOGRAPHIC SHOWCASE—Original works by choreographers are performed. 11/12, 13 at 8. Evolving Arts, 622 Broadway (777-8067). $8.

JEFF McMAHON—A trio of dance/performance works. 11/11–13 at 9. P.S. 122, 150 First Ave. (477-5288). $8.

KUMIKO KIMOTO—A dancer and percussionist, Ms. Kimoto will create a dance-musical. 11/10–13 at 8:30. The Kitchen, 512 W. 19th St. (255-5793). $8.

NEW JERSEY BALLET—Nebrada's *A Dance for You;* Tomal's *Scriabin Etudes;* Vesak's *Belong;* North's *Entre Dos Aguas.* 11/10, 11 at 8. Symphony Space, 2537 Broadway at 95th St. (864-5400). $10, $15.

ISADORA DUNCAN—Works by the famous choreographer will be performed by Beth Jucovy and Julie M. Finch, with Adrienne Ramm. Guest choreographer is Hortense Kooluris. 11/10, at 8; 11/12 at 2:30. Friends Meeting House, 15th St. at 3rd Ave. (924-0077). $7.

MANUEL ALUM—Part of special dance series for Hispanic Heritage Month. 11/11, 12 at 8; 11/13 at 2.. The Triplex, Borough of Manhattan, 199 Chambers St. (618-1980). $10.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon–4. D Sun.–Thu. 4–9, Fri.–Sat. to 10. Private party room. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M)** **Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. Classical music Sat.–Sun. noon–5. **(I)** **AE, CB, DC, MC, V.**

MANGO TREE CAFE AT S.O.B.—204 Varick St., at Houston St. (243-4940). Casual. Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. Open for L and D Mon.–Sat. 11:30 a.m.–2 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAV LA MAR—137 Sullivan St., bet. Prince and W. Houston Sts. (533-2090). Casual. Caribbean/Jamaican. Spcls: jerk chicken, curry goat, escabech of fish. Res. sug. Br Sat.–Sun. noon–4. D Tue.–Thu. and Sun. 5–10:30, Fri.–Sat. to 11:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: three fish tartar, wonton shrimp. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, V.**

TRIPLETS RUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Rumanian. Spcls: Rumanian tenderloin steak, breaded veal cutlet, rib steak, chopped liver. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L daily noon–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Italian/continental. Spcls: veal chop fiorentina, home-made gnocchi San Remo, chicken alla orazio. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30, Sun. to 10. **(M)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.--Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA CHAUMIERE—310 W. 4th St. (741-3374). Casual. French provencal. Spcls: escargot au basilic, carre d'agneau provencal, lotte au poivre vert. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 6–11:30. **(M)** **AE, CB, DC, MC, V.**

LITTLE BUCHAREST—170 Thompson St., nr. W. Houston St. (529-2933). Casual. American/Romanian. Spcls: mamaliga, mititei, Romanian steak. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and ice cream. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE,CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. Harpist Wed.–Sat. and Br Sun. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, roast veal, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–11. Pianist Mon.–Fri. Free D parking. Closed Sat.–Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br. Sun. 11:30–4. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to

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NICOLA PAONE—207 E. 34th St. (889-3239). Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAMRAAT—175 Madison Ave., at 34th St. (213-1377). Casual. Indian. Spcls: tandoori chicken, Samraat shrimp, boned lamb stew with onions. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–10:30. **(I–M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VETRO—119 Lexington Ave., at 28th St. (779-7010). Casual. Northern Italian. Spcls: veal chop cappelini al salmone, chicken paillard. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. to 10:30. Jazz pianist nightly from 7. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all oloi e limone, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.–Thu. noon--midnight, Fri. to 2 a.m., Sat. 4:30–2 a.m., Sun. to 11. Bar Mon.–Thu. to 2 a.m., Fri.–Sat. to 4 a.m., Sun. to midnight. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat.–Sun. from 5. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat.11:45 a.m.–3:30. D Mon.--Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. Br Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.--Sat. to 12:30 a.m. Private parties for 100. **(M)** **AE.**

MESON TOLEDO—318 W. 23rd St.(691-0529). Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30 a.m.–3. D Sun.–Thu. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.–Sat. 11:30 a.m.–11:30, Sun. 12:30–10. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: smoked salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. D daily 6–10:30. Br Sat. 11 a.m.–2:30. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. Continental. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10:30. After-theater S nightly 10:30–1 a.m. Private parties for 8–60. **(E)** **AE.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave. in the Hotel Lexington, at 48th St. (355-1200). Casual. Hunan/Manchurian. Spcls: Hunan honeyed ham, General Tso's chicken, pork chops Harbin style. Res. sug. L daily 12:30–3. D daily 5:30–10:30. Private parties for 10–80. Pianist nightly. **(M)** **AE, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: lentil soup with lobster sausage, spit roasted haunch of venison with poivrade sauce, black bass and caviar topped with sardine butter in a beetroot juice. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MADRAS WOODLAND—308 E. 49th St. (759-2441). Casual. Indian vegetarian/kosher. Spcls: uthappam, masala dosai, batura and chenna curry. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Fri. 5–10:30, Sat.–Sun. noon–10:30. **(I)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SAN GIUSTO—935 Second Ave., bet. 49th and 50th Sts. (319-0900) Jacket required. Northern Italian. Spcls: bouillabaisse Adriatic style with polenta, quail Venetian style, risotto with truffles. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TASTE OF THE APPLE—1000 Second Ave., at 53rd St., (751-1445). Casual. American. Spcls: cheese burger, Italian burger, middle eastern burger, potato skins. Open Sun.–Thu. 11 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **283 Columbus Ave., at 73rd St.** (873-8892). Open Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 1 a.m.**(I)** **AE.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D

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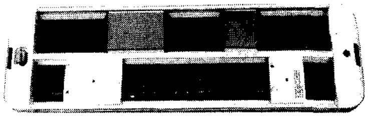

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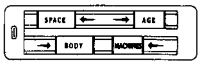

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Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: pasta, homemade pastry and ice cream, cappuccino. L Mon.–Sat. 11:30 a.m.–3:30. D Mon.–Sat. 3:30–11:30. B Mon.–Fri. 7–11. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D 4:30–6. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

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CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRAND SEA PALACE—346 W 46th St. (265-8133). Casual. Thai/seafood. Spcls: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Tue.–Sat. 11:45–3:30. D Tue.–Sat. 4:30–midnight. Pianist Danny Apolinar Wed.–Sun. from 9–1 a.m. Closed Mon. **(M)** **AE.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. L Tue.–Fri. 11:30–2. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Pre-theatre D Tue.–Sat. 5:30–7.**(M)** **The View:** Formal. International. Res. sug. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Mon., Tue. and Thu. 5:30–midnight, Wed., Fri. and Sat. from 5, Sun. 6–11.**(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L and pre-theater D. Free D parking. Ent. Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.–Fri. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

CAFE GALLERIA—115 E. 57th St. (980-4683). Casual. Northern Italian. Spcls: gnocchi campagnola, tortellini Aurora, vitello ricottaro, fresh salmon Park Ave. Res. sug. Open for L and D Mon.–Sat. 11:30

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DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 4:30–11:15. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon:–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

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TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

LO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

NDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.–Sun. 5:30–11. Private parties for 16–24. Closed Mon. **(M)** **AE.**

UNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

ORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

AFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean/continental. Spcls: grilled salmon, roast loin of lamb, pasta of the day. Res. nec. D Mon.–Sat. 5–11. Pre-theatre D 5–6:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

ARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

ARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

STIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

IORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

LAMAND—349 E. 86th St. (722-4610). Casaul. Belgian. Spcls: rabbit with cherry beer, waterzooie gantoise, quails with grapes and port. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, DC, MC, V.**

OO CHOW—1278 Third Ave., bet. 73rd–74th Sts. (861-4350). Casual. Chinese. Spcls: tangerine beef or chicken, jumbo ginger shrimp, baby back ribs in scallion sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 3–midnight. **(I-M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

IL BIANCO—1265 Third Ave., at 73rd St. (861-7700). Casual. Northern Italian. Spcls: angel hair pasta with lobster, shrimp and scallops in tomato sauce, assorted charcoal grilled fish, veal scallopini topped with mushrooms. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D daily 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Atheneé (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American-continental. Spcls: crispy shrimp, Maryland crabcakes with tartare sauce, chicken pecan with honey mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 6–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Private parties 40–125. **(M)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American-steakhouse. Spcls: prime aged sirloin steak, chops,

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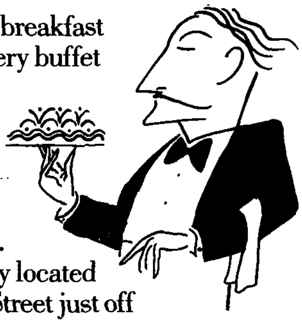

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PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

POLO GROUNDS—1472 Third Ave., at 83rd St. (570-5590). Casual. American. spcls: steaks, variety of pasta and chicken dishes. Br Sat.–Sun. noon–2. D daily 4–2 am. **(I)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L

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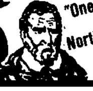

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VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. **(M)** **AE, CB, DC, MC, V.**

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BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5:30–2 a.m., Fri.–Sat. to 3 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.–Thu. 12:30–3:30, Sun. 1:30–4. D Mon.–Thu. 5–11, Sun. 4–11. Closed Fri. and Sat. **(M)** **AE.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.–Fri. 9 a.m.–11 a.m. Br. Sat.–Sun. 10–4. L daily 11 a.m.–4. D Mon.–Thu. 4–midnight, Fri.–Sun. 4–1 a.m. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Sun.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled thinly sliced prime sirloin marinated in 9 flavor sauce, cooked vegetables rolled in deep fried breaded chicken with tonkatsu sauce - all dished cooked at table. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: dinner box special, Japanese style fried flounder, beef yaki-iku. Res. nec. L Mon.–Sat. 12:30–2:30. D daily 5–11. Pre-theatre D 5–7. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Jacket required. Russian. Spcls: beef stroganoff, chicken Kiev, pelmeni. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Live music Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D Sun.–Thu. 6:30–11, Fri.–Sat. 7–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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OTHER EVENTS

COMPILED BY FLORENCE FLETCHER

THE MAGNIFICENT CHRISTMAS SPECTACULAR at Radio City Music Hall opens 11/11. It may seem early, but the show is so popular that only a long season insures that everyone who wants to see this holiday extravaganza will be able to. The show opens with an abbreviated *Nutcracker.* Thirty-two dancing bears act out Tchaikovsky's favorite. The last chapter of *A Christmas Carol* features Ebenezer Scrooge discovering the Christmas spirit. Ice skaters glide and slide to the hit *Christmas in New York.* The final scene is a pageant called the *Living Nativity.* Kings, angels, wisemen, and shepards re-enact the birth of Christ. And don't worry, the Rockettes will dance to *Parade of the Wooden Soldiers.* Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). $26–$29. 11/11 at 7:30; 11/12 at 12:30, 4:30, 8; 11/13 at 11, 2, 5, 8; 11/15, 16 at 2:30.

CALENDAR NOTES FOR MID-NOVEMBER include some annual favorites and some new events. The **Veterans Day Parade** begins at 10 a.m. on 11/11 at Fifth Ave. and 24th St., and marches to the Eternal Light Memorial at Fifth Ave. and 39th St. (267-1998)...New York's **Comic Book & Collectibles Marketplace** will have old and new comic books, science fiction material, and collectibles. 11/13 from 10 a.m.–6. Roosevelt Hotel, Madison Ave. and 46th St. (201-788-6845). $3... The **Salzburg Marionette Theatre** returns after a 12-year absence to perform Mozart's *The Magic Flute* on 11/8 at 7; Tchaikovsky's *The Nutcracker* 11/8 at 10:30 a.m. and 2:30; and Rossini's *The Barber of Seville* 11/9 at 7:30. Tickets are $25, $20 for matinees (362-1911). Alice Tully Hall, Lincoln Center... One way to get ready for the upcoming holiday season is to participate in the Richmondtown Restoration's make-your-own-ornaments workshops. **A Splendor of Victorian Ornaments: Cornucopias, Crackers, and Wildflowers** will transform paper into flowers, cornucopias, and party crackers. 11/12 from 10:30 a.m.–noon. Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1617). $11.50. . If the holidays are coming too fast for you but you still want to create something, try the **Stationery Workshop** at the South Street Seaport. Bring home personalized stationary which you have hand-set and printed with antique presses, type, and ornaments from the Bowne & Co. collection. 11/13 from 1–4. South Street Seaport, 207 Front St. (669-9416). Reservations are necessary. $15... Spring is not the only time of year to think about or see plants. **Japanese Chrysanthemums** will be exhibited at the New York Botanical Garden through 11/13 in the Enid A. Haupt Conservatory. Tue.–Sun., 10 a.m.–5, $2.50 (880-8700)...Many internationally recognized experts will speak at the **Japanese Garden Symposium** on the philosophy, design, construction, and maintenance of Japanese gardens. 11/10 from 9 a.m.–5. $85 includes parking, lunch, handouts, and coffee. New York Botanical Garden, 200th St. and Southern Blvd., Bronx (220-8616). ...**The Election Day Plant Sale** at the Brooklyn Botanic Garden will have holiday flowering plants, orchids, house trees, wreaths, sturdy perennials, bromeliads, and unusual varieties for dark apartments. Prices start at $1.25. 11/8, 10 a.m.–8; 11/9, 10 a.m.–2. Brooklyn Botanic Garden in the rotunda, 1000 Washington Ave. (718-622-4433)... If you need to know what to do with your bulbs once you buy them, attend the lecture on **Indoor Bulb Gardens** at the New York Botanical Garden's Shop in the IBM Building, 590 Madison Ave. (980-8544). 11/10 at 2:30... A day-long event honoring those who worked at or attended the New York World's Fairs will feature film footage from the fairs, guided tours, and more. **World's Fair Reunion Day** will be held on 11/12 at 10:30. $2. Meet at the Queens Museum, Flushing Meadow/Corona Park (718-592-2405).

REVELS AND CAUSES—The Count Basie Orchestra with Frank Foster, Harry Belafonte, Ozzie Davis, Ruby Dee, Lena Horne, Joe Williams, and Governor Mario Cuomo will all be celebrating the **Society for Preservation of Weeksville and Bedford-Stuyvesant History's** 20th anniversary. 11/14 at 7, $25–$150. Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (333-5405)... **The Westpride Cabaret** is an event to raise money to stop the huge development project on the Hudson River from 59th to 72nd Street. Although Trump will probably sell the 76 acres, Westpride will continue to monitor the site. Lauren Bacall, Judd Hirsch, Sidney Lumet, Paul Newman, and Joanne Woodward are on the committee. 11/14 at 8, $150–$250. Universalist Church, C.P.W. and 76th St. (787-5450)... **The Armadillo Ball** is a fête where you can wear silver spurs, rhinestones, cowboy hats, or black tie. The Fifth Annual Bal Masqué raises money for the Youth Counseling League. 11/10 at 9, $65. The Puck Bldg., 295 Lafayette St. (473-4300)..

LECTURES AND CONFERENCES abound this week. **Animal-Kind '88** is a party and program for pets, children, and adults. Rebecca Rabbit, Cathy Cat, and Humane Ed, the six-foot tall dog, will help you make animal masks, sing whale songs, and do other fun things. Learn about caring for your pet and gain an overview of animal-welfare rights issues. 11/12 from 10:30–1. $4 children, $12 adults, $14 for the awards luncheon. Teachers College, 120th St. between Broadway and Amsterdam Ave. (410-3095)... Another group deeply concerned about flora and fauna is the **New York Audubon Society.** Dr. Myers will present a slide show that points out how important sanctuaries are for migrating shorebirds. Audubon Society annual meeting, 11/10 at 6, City University Graduate Center, 33 W. 42nd St., 3rd fl. (691-7483) Free... You don't have to be a detective to discover who your ancestors were. **Exploring Your Family Roots** is a workshop being given by Miriam Weiner, a genealogist. She says photographs, telephone books, and letters are some of the tools for digging through the past. 11/15 at noon. Yeshiva University Museum, 2520 Amsterdam Ave., at W. 185th St. (960-5390) $3, bring your lunch, dessert will be provided... Jonathan Schnell (author of "The Fate of the Earth") will lecture on **The Political Legacy of Viet Nam,** 11/10 at 4. New York University, Main building, 100 Washington Sq. E., rm. 703 (998-6844). Free... **Writer Nights Fall Series** begins this season with readings by Stanley Elkin, John Edgar Wideman, Angela Carter, and Louisa Ermelino. 11/14 at 8. Mitzi E. Newhouse Theatre, Lincoln Center (475-5707). $10... Elizabeth Holtzman and Menachem Rosensaft will speak on **Kristallnacht's 50th Anniversary.** 11/9 at 7:30. $5. Federation of Jewish Philanthropies Auditorium, 130 E. 59th St. (349-6640).

TOURS

NEW YORK WALK-ABOUT—11/13 at 2, **Tin Pan Alley/ Madison Square, "The Original Great White Way."** Meet on the S.E. corner of West 28th St. and Broadway. 11/13 at 11 and 2, **South and West of Central Park, "The Grand Boulevards."** Meet on the N.W. corner of West 57th St. and Seventh Ave.; $7. Call for information: 212-582-2015 (weekdays) or 914-834-5388 (evenings, weekends).

ADVENTURE ON A SHOESTRING—11/13 at 3, tour Chelsea, once a successful farm, fashionable suburb and bustling theater district. Call for meeting place (265-2663); $5.

IMMIGRANTS AND TENEMENTS—11/13 at 1:30, a walking tour with Michael Levin. Look back in history at the Lower East Side (1880-1930), home to sweatshops and synagogues. Call 924-7187 for information; $10.

THE MUNICIPAL ART SOCIETY—11/12 at 1: The Bowery. Marvin Gelfand visits Federal row houses, Greek revival churches, the Spanish-Portuguese Cemetary, a Stanford White bank and Cooper Union; $12. Call 935-3960 to reserve.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. These 11/13: at 1, Midtown New York and Rockefeller Center; $14. At 11, Postmodern Midtown; $10.

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. Each tour, $10. 11/12, 19 at 6: **Ye Olde Tavern Tour;** meet at the Washington Square Arch for visits to McSorley's, Minetta, Chumley's, the White Horse, others; buy your own drinks... 11/12 at 7: **Ghosts After Sunset;** meet at the Village Gate on Bleecker St. at Thompson. Cocktail hour starts at 6, tour begins at 7... 11/13 at 2: **Famous Murder Sites;** meet in front of the Omni Park Hotel at 870 Seventh Ave.... 11/13, 20, 27 at 2: **Hollywood on the Hudson;** meet at the Village Gate on Bleecker St. and Thompson to see Greenwich Village locations where well-known movies have been shot...11/12 at 2: **Beverly Hills East;** meet in front of St. Bart's, on the corner of Park Ave. and 50th St., for a stroll past East Side homes of the stars.

HUNGRY PEDALERS—Gourmet Bicycle Tours. 11/12 at 9:45 a.m.; "Magical Mystery Bike Tour II." You'll be lead on a surprise route with a stop for brunch, dessert and expresso; about twenty-five miles. Meet at the Maine Monument at the N.E. corner of Columbus Circle, 59th St. and C.P.W.; (595-5542 or 222-2243). Fee: $12 or $20 for two; on day of tour, $15 or $25.

CARNEGIE HALL—40-minute tours of the recently refurbished and restored concert hall, including discussion of artifacts, history, anecdotes, behind-the-scenes notes, and a 20-minute film narrated by Isaac Stern. Every Tuesday and Thursday at 11:30 a.m., 2, and 3. $6, seniors and students $5; $3 for children under 12 with an adult; tickets at the Tour window, 154 W. 57th St. (903-9790).

MIDTOWN EAST—"The Outdoor Sculpture & Landmark Building Walking Tour;" every Sat. at 1 through Dec. Meet at the N.E. corner of E. 42nd St. and First Ave. for a comprehensive tour of 26 landmarks, well-known buildings, and sculptures. $12; call for information (348-3854).

BROOKLYN BIRD CLUB—11/12, Jones Beach/Belmont Park. Call 718-768-8964 to register; carpool $3.

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take. 11/12, Marine Park, Brooklyn. 11/13, Alley Pond Marsh, Queens. Free.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Every Sun. at 1, a Wetlands walk; $2. 11/12 at 8:00 a.m.; "Birdwalk at Jones Beach." Join guide Larry Plotnick for an in-depth look at the birds of the shore. Take binoculars, and be sure to dress warmly; $2...**Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433): Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions; free...**Wave Hill,** 675 W. 252 St., Bronx (212-549-3200). A greenhouse-and-garden walk, every Sun. at 2:15; free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily, 10:15 a.m.–4:30, from the main lobby; $5. Note: when a stage show is scheduled, some tours are canceled; phone to confirm (246-4600, ext. 279).

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4204; Staten Island: 718-816-5456.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes.

SPORTS

TENNIS—Virginia Slims Championships, Madison Square Garden (563-8300), 11/14–20. The world's top 16 women singles players, and eight best doubles teams are expected to compete. $11–$30.

FOOTBALL— Jets, Giants Stadium, E. Rutherford, New Jersey (212-421-6600). 11/13 at 1: vs. New England.

HOCKEY—Rangers, Madison Square Garden (563-8000). 11/9 at 7:30: vs. Philadelphia; 11/11 at 7:30: vs. Boston; 11/13 at 7:30: vs. Detroit. $11–$30 ... **Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, Long Island (516-794-4100). 11/12 at 7:05: vs. Buffalo; 11/15 at 8:05: vs. Calgary. $10–$28 ... **New Jersey Devils,** Byrne Arena, E. Rutherford, New Jersey. (201-935-6050). 11/9 at 7:45: vs. Edmonton; 11/11 at 7:45: vs. New York Islanders. $12–$20.

NEW YORK CITY BIATHLON—U.S. Biathlon Federation National Championship, 11/13 at 8 a.m. The 500 top ranked biathletes, triathletes, runners and cyclists from 18 states and 8 foreign countries are expected to compete. They begin and end at Loeb Boathouse on the East Drive of Central Park. 289-4113.

STEPS—Howard Beach Run,11/13 at 11 a.m. Runners of all ages and paces are invited to participate in this 6.2-mile race, which begins and ends at Crossbay Blvd. at 161st Ave., in Howard Beach, Queens. NYRRC 212-860-4455 ... **Cross Country Championships,** 11/13 at 10 a.m. Van Cordlandt Park, 244th St. and Broadway, Bronx. $6–$15. 860-4455.

BOXING—Kick Boxing, Madison Square Garden (563-8000). 11/13 at 2. World-class competition. $12–$22 ... 11/10 at 7:30. Live card of professional bouts. $10–$20.

BASKETBALL—Knicks, Madison Square Garden (563-8000). 11/12 at 7:30: vs. Washington. $10–$25 ... **New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). 11/8 at 7:30: vs. Washington; 11/12 at 7:30: vs. Chicago; 11/14 at 7:30: vs. Golden State.$6–18.

HORSE RACING—Aqueduct Fall Meeting through 12/31 (718-641-4700). Daily except Tue.; post time at 12:30. $2.00, Grandstand; $5, Clubhouse. Featured: 11/11, Gen. Douglas MacArthur Hdcp. (NYB); 11/12, Discovery Hdcp.; 11/13, Schenectady Hdcp. (NYB).

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CHILDREN

BIG APPLE CIRCUS—The Big Apple Circus Meets the Monkey King. Joining the show this year is the Nanjing Acrobatic Troupe from China. East meets West in a mystical spot where horses and sea lions play alongside dragons and dancing lions. Through 1/2. 11/9 at 7:30, 11/10 at 11 a.m. and 7:30; 11/11 at 7:30; 11/12 at 12:30, 4, 8; 11/13 at 12:30, and 4; 11/15 at 7:30. Trump Tent at Damrosch Park, Lincoln Center, 65th St. and Amsterdam Ave. (391-0767). $10–$50.

RE-CREATING RADIO—A workshop where children ages 7–14, will explore the "Golden Days" of radio. Various types of radio drama will be introduced during this series. 11/12: Science Fiction/Adventure. Workshops are from 10 a.m.–11:30 a.m. The Museum of Broadcasting, 1 E. 53rd St. (752-4690). Adults, $3; children, $2, advance tickets recommended.

DON QUIJOTE EXPERIMENTAL THEATRE—The Legend of the Golden Coffee Bean.A homeless Indian girl believes she can attain wealth and happiness by finding the golden coffee bean. 11/13, 20 at 2; 11/14, 15, 16, 17, 18, 21, 22 at 10:30 a.m. Lincoln Square Theatre, 250 W. 65th St. (496-8009). $5; $2.

POTPOURRI OF IMAGINARY PEOPLE—Storytelling, theatre games, and a hands-on workshop, are all part of a program to encourage children to develop their creativity. 11/12 at 2. Henry St. Settlement, 466 Grand St. (598-0400). 50 cents; adults $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—*Cinderella* and *Goldilocks and the Three Bears* will be performed every Sat. and Sun., through 11/20, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). $6, reserve.

THE SECRET OF THE CARDBOARD ROCKET—Hayden Planetarium, Central Park West at 81st St. (769-5919). $2; adults $3.75.

MICHAEL TAUBENSLAG PRODUCTIONS—Sleeping Beauty, 11/13 at 1 ... **Jack & The Beanstalk,** 11/13 at 2:30. The Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.50.

WHY IS SHABBAT SPECIAL?—Children will learn about the Sabbath through songs and storytelling. 11/13 at 10:15 a.m., 11:15 a.m., 12:15. Jewish Museum, 1109 Fifth Ave. (860-1888). $20.

EEYORE'S—Diana Engel will read from her new book, *Josephina the Great Collector*. 11/13 at 11 a.m.: Broadway at 79th St. (362-0634); 11/13 at 12:30: 25 E. 83rd St. (988-3404). Free.

THE SECRET GARDEN—Theaterworks presents a musical based on the classic by Frances Hodgson Burnett. 11/12, 13 at 12:30. Promenade Theater, Broadway at 76th St. (677-5959). $10, $14.

NEW STAGINGS FOR YOUTH—The Odyssey, a musical adaptation of Homer's classic. 11/13, 20, 27 at 2. The Open Eye's Theater, Henry Lindenbaum Center, 270 W. 89th St. (769-4143). $6, $8.

FILMS—*Don't Eat the Pictures*. The Sesame Street puppets explore the mysteries of the Metropolitan Museum of Art. *The Adventures of Huck Finn: The Curse of Thut*. 11/12 at 12:30 and 3. Museum of Broadcasting, 1 East 53rd St. (752-7684). Children, $2; adults, $4 ... **The Picture Train,** an eight-week Asian/American series for all ages. 11/9 at 4; 11/12 at 2:30: *Lee's Parasol; Ming Oi The Magician*. Through 11/26. Chatham Square Branch of the Public Library, 33 E. Broadway. Free ... **More Cartoons from the 30's,** a series of rarely seen films for ages 2–8. 11/12 at 11 a.m.: *The China Shop; Glee Worms; Keep Rainin' All the Time; Flowers for Madame; The Blue Danube*. Collective for Living Cinema, 41 White St. (925-2111). $2, $1.

WALLABY'S RAINBOW CIRCUS—The character Reggie discovers she wants to be a circus performer, but doesn't know how to go about it. There's also a live on-stage rock band. Every Sat. and Sun. at 3:30, through 6/89. Truck & Warehouse Theater, 79 East 4th St. (254-5060). $3.50; adults $5.

PUPPET PLAYHOUSE—Ondine the Water Sprite. 11/12, 13, at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 East 90th St. (369-8890). $3.

THE MAGIC FISHBONE—A musical based on a story written by Charles Dickens. Every Sat. through 11/19, at 1 and 3:30; Sun. 11/20 at 3:30 only. Hartly House Theatre, 413 W. 46th St. (666-1716). $5, reserve.

IT'S TOUGH TO MAKE A NICKEL—A musical depicting the lives of children on the Lower East Side at the turn-of-the-century. Every Sunday at 1. $5–$7 ... **Family Matters: An Immigrant Memoir.** A dramatization of the Scheinberg family, who lived on the Lower East Side in 1910. Every Sunday at 3. Lower East Side Tenement Museum, 97 Orchard St. (431-0233). $5–$10.

STORYTELLING—Lisa Lipkin will read for children and adults. 11/13 at 2. Abigail Adams Smith Museum, 421 E. 61st. St. (838-7044). Adults, $2; children, free. Reserve ... The **French Institute/Alliance Française,** 11/11 at 4, for ages 3–5. $1.

PUPPET-MAKING WORKSHOP—Children ages 7–11 will make teddy bear puppets in honor of President Theodore Roosevelt. 11/13 at 2, Theodore Roosevelt Birthplace , 28 E. 20th St. (260-1616). Free. Reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 11/12 at 3: Weaving With Wool and Walnuts. Dye pots, color wool and weave with Princess Belva. Free, reserve ... **The Dairy:** 64th St., mid-Park (397-3165). 11/12, 1:30–3. Food, Glorious Food.

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SOLUTIONS TO LAST WEEK'S PUZZLES

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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places *are forced to make changes at short notice.*

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 11/9: John Jonas Group. 11/10: Kuni Mikami Group. 11/11, 12: Joe Lovano Group. 11/13: Roseanne Young. 11/14: Blues nite with Marty Roberts. 11/15: Hassan Williams Group. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 11/9: John Shaw Sextet. 11/10: Cecil Payne/Joe Carter Quintet. 11/11, 12: Ms. Irene Reid & Co. 11/13: Betty Shirley and "You'll See". 11/14: The Embalo Trio. 11/15: Mickey Tucker Trio. Sets Mon.–Sat. at 9, 10:30 and midnight, Sun. at 6, 7:30, and 9. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/13: Joe Williams. 11/14–17: Illinois Jacquet. "After Hours ..." the Justin Robinson Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 11/9: Laurel Masse; Harry Connick, Jr. 11/10–12: The Richard Thompson Band; Marti Jones. 11/14: An Evening with Paul McCandless and Friends featuring Art Lande. 11/15: Al Stewart. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/12: George Coleman Trio with pianist Harold Mabern and Jamil Nasser on bass. 11/13: The Danny Moore Trio with John Hicks and Santo DeBriano. 11/14–19: Pianist Kenny Barron with Ray Drummond on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 11/9: Bob Kindred Quartet with Gail Wynters. 11/10: Jeanie Bryson. 11/11, 12: Bill Charlap Trio. 11/14: The Widespread Jazz Orchestra. 11/15: Bob Kindred Trio. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 11/13, 15–20: Duke Ellington Spacemen with Clark Tery, Jimmy Hamiltin, Norris Turney, and Aaron Bell. 11/14: "Big Nick" Nicholas Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/10: Comedy night with Janice Messitte, Gino Cacchione, Peggy Carol, Ron Ferrell and Orean Chatman. 11/12: Deirdre and Ian Carney and Mary Googan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/13: Shirley Horn. 11/14: Les Paul Trio. 11/15–20: Max Roach with Odean Pope, Tyrone Brown, and Cecil Bridgewater. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 11/9–13: Harold Nicholas with Mike Renzi and Earl May; 11/15–20: Judy Carmichael Trio. Sets Mon.–Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 11/9: Bill Mays. 11/10, 13: Lynn Bernstein. 11/11, 12: Lynn Bernstein Duo. 11/15–17: Peter Madsen. **Upstairs:** 11/11 at 8: "One Man Band" with James Lecesne; followed by Janice Quinn at 10, and Derin Young at 11:45. 11/12 at 8: Elia English; followed by Cabaret with Mark Veneis and Deborah Keeling at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/9: Carol Britto Trio. 11/10: John Pizzarelli, Jr. Trio. 11/11: The Sweet Hots Septet. 11/12: Howard Alden/Dan Barrett Quintet. 11/14: Dick Hyman. 11/15: Virg Dzurinko. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 11/12: Pianist Roland Hanna with Richard Davis on bass. 11/13, 14: Pianist Harry Connick, Jr. 11/15–19: Pianist Joanne Brackeen with Cecil McBee on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/9: Marty Erhlich Ensemble; Tiny Lights and Fracas. 11/10: Miniature. 11/11: Sonny Sharrock Band. 11/12: Ed Wilkerson Jr. 11/13: Malcolm Goldstein. 11/14: Foreign Legion. 11/15: Mark Helias Group. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/12: Maureen McGovern, Tue.–Sat. at 9 and 11. 11/15–12/3: Jazz/pop singer Maria Muldaur. Closed Sun. **AE, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Terry Waldo and the Gotham City Jazz Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 11/10: Leata Galloway; Onaje Allan Gumbs. 11/11: Highway 101; Sweethearts of the Rodeo. 11/12, 13: Jimmy Page/ Mason Ruffner. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/9: The Hell Hounds' Niki Martin. 11/10: Pet Taxi with David Gross and Lou Loria. 11/11: Robert Ross Band. 11/12: BAC with Tony Bruno and Louie Appel. 11/13: Spider Murphy. 11/14: Bop-Along Cassidy. 11/15: Shaman. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 11/13: Ron Carter Quintet. 11/14: Gil Evans Orchestra. 11/15–20: Randy Brecker Band. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/10–12: "Trammp." 11/17–19: Cissy Houston. Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 11/19, Wed.–Fri. at 9, Sat. at 9 and 11: The Jimmy James Show. 11/14: "Salsa Meets Jazz" with Tito Puente and his Latin/Jazz Ensemble, Ray Barretto and his Orchestra with special guest Clark Terry. **Terrance:** Through 11/13, 15–20: Pianist Brooks Kerr with Bob Field on bass. 11/14: Gail Wynters with Herman Foster and Jay Leonhart. Sun.–Thu. from 10–2 a.m., Fri.–Sat. to 3 a.m. **Comedy Spot at the Top** (982-9292). 11/11, 12: Noo Yawk Tawk; Lou Dimaggio. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/13: The Red Rodney Quintet. 11/14: Mel Lewis and the Jazz Orchestra. 11/15–20: The Henry Threadgill Sextett. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 11/9: "Boss Tenors" with Carter Jefferson, Gary Hamnion, John Patton and Eddie Gladden. 11/10: Jimmy Ponder Trio. 11/11: Billy Drewes and Joan Johnson Drewes. 11/12: The Glenn Wilson Quartet. 11/13: Nana Simopoulos with Mark Josefberg, Chip Jackson and Kritos Gotsinas. 11/14: The Bill Warfield Big Band. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). Jazz, Tue.–Sun. from 9. 11/9–13: Harry "Sweets" Edison with Hugh Lawson, Percy France and Al Harewood. 11/14: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. 11/15: Mike Bardash Quartet. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 11/12: Pianist Ronnie Mathews with Ray Drummond on bass. 11/13: Guitarist Gene Bertoncini with Michael Moore on bass. 11/14–19: Pianist Mike LeDonne with Dennis Irwin on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 11/9: Dan Hicks and the Accoustic Warriors; Aztec Two Step. 11/10: Roy Rogers. 11/11: Reckless Sleepers; Soozie Tyrell and the Wild Blue Marlins. Also **The Lone Star Cafe Roadhouse, 240 W. 52nd St.** (245-2950). 11/9: Andy Murray and the Murray Brothers. 11/15: Jorma Kaukonen. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 11/13: Comedienne Rita Rudner. 11/15, 16: Comedian Gilbert Gottfried. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/13: Comedians Ron Shock, Andy Wayne, Eddie Feldman, Steve Rizzo, Scott Bruce, Danny Curtis and Mike Eagan. 11/14-20: Paul Simmerman, John Knight, Al Romero, Barry Weintraub, Scott Bruce, Danny Curtis, and Mike Eagan. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 11/9: Comedian Terry Day and magician Imam. 11/10: Terry Day and magician Torkova. 11/11, 12: Comedian Mal Cross and juggler Tony Duncan. 11/15: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/13: Lou Dimaggio, Sam Greenfield, Angela Scott, Jack Simmons. 11/15-20: John Joseph, Mario Joyner, Fran Solomita and Bob Somerby. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Tue.-Wed. 5-1 a.m., Thu. to 3 a.m., Fri. 5-4 a.m., Sat. 9-4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 12/30: The Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8-3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.-Thu. from 9, Fri.-Sat. from 10. **AE, DC.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/9, 10: The Wailers. 11/11, 12: Pe De Boi. 11/15: Ipso Facto. 11/16: Yomo Toro. **AE, CB, DC, MC, V.**

CABARET

ALCAZAR DE PARIS—234 W. 43rd St. (840-9500). Paris comes to Broadway with France's most popular cabaret dinner show, a non-stop high-kicking musical revue directed and choreographed by Larry Vickers. Shows Mon.-Sat. at 9. **AE, MC, V.**

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Blossom Dearie. Through 11/12, Tue.-Wed. at 9, Thu.-Sat. at 9 and 11: Karen Akers. 11/15-12/3: Barbara Cook returns. **AE, MC, V.**

DANNY'S SKYLIGHT ROOM—at the Grand Sea Palace, 346 W. 46th St. (265-8133). 11/9, 10 at 9, 11/11, 12 at 8:30 and 11: *Everything the Traffic Will Allow*, musical revue by Denis Markell and Douglas Bernstein. **AE, DC, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 11/9: Lydia Parker; Diana Craig. 11/10: The Burger & Collette Show! Joe Bracco. 11/11: Black Tie; "It's Not Just Comedy ...." 11/12: Bill Lindner; "It's Not Just Comedy ..." 11/13: Robert Laurita; Matthew Solari. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/9: Sally-Jane Heit; Mr. Ruby Rims. 11/10: Sally Mayes; Michael McQuary is Matinee Idol. 11/11: Vicki Stuart; Nancy Timpanaro. 11/12: Michelle Bautier; Lois Sage. 11/14: Sue Ann Gershenson. 11/15: Greta; Bryan Kirk Simmons. Shows at 8:30 and 11. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/9, 12: Judy Kreston and David Lahm. 11/10: Linda November. 11/11: Barbara Lea with pianist Wes McAfee. 11/14: Arthur Siegel. 11/15: Darcy Thompson with pianist Buddy Barnes. **AE, CB, DC, MC, V.**

LESLIE'S—117 W. 58th St. (765-1427). Italian restaurant. 11/9: 6-2-5, vocal trio. 11/10, 11: Singer Cecilia Bennett. 11/12: Singer Janice Guidicelli; Karen Mensh. Shows Wed.-Fri. at 9, Sat. at 9 and 11. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 11/12: Andrea Marcovicci sings *Love Songs From the Theatre*, Tue.-Thu. at 9:15, Fri.-Sat. at 9:15 and 11:15. 11/15-1/7: Montgomery, Plant and Stritch return with *Swing For Your Supper, An Evening of Rodgers and Hart.* **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeiffero plays every Tue.-Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **The Cafe Carlyle:** Through 12/31, Tue.-Sat. at 10 and midnight: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31: Jazz-pianist Barbara Carroll, Tue.-Sat. from 9:45. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Shelly Peiken plays Tue.-Thu. from 8:30-12:30 a.m. Every Fri. and Sat. from 9-1 a.m., dance the night away to the Peter Valentine Group. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Through 11/19: Jazz-pianist Larry Vuckovich, Mon.-Sat. 5-9, followed by the Helcio Milito Trio, Tue.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine to the Edward Tone Trio, Tue.-Sat., 7:30-11:30. **Oak Room:** Pianist-composer Irving Fields, Tue.-Sat. from 6:30-9:30; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30-10:30. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through 11/12: Pianist Steve Ash with Joel Forbes on bass, Tue.-Fri. from 7:30-12:30 a.m., Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with pianist Bullumba, nightly from 7:30-midnight. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/9: Joe Buffington; Sheila B. Wade. 11/10: Leola Harlow; Cayte Thorpe. 11/11: Shallit & Freeman; Maggie Soboil. 11/12: *Damned If You Do* ... musical revue; People with Aids Theater Workshop. 11/13: Susan Borofsky; Rian Keating. 11/14: Michelle Britton; Cayte Thorpe. 11/15: Liz Bayer; Sheena. **No credit cards.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Drew Cooke, Paul Sportelli, and Roy Glover alternating Mon.-Sat. from 8. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Singer-pianist Bryon Sommers plays nightly from 9-1 a.m. A medley of pianists play from 5-9 nightly. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.-Fri. from 6-11. **AE, CB, DC, MC, V.**

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RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Nov. 9

3:00/WNCN—Ravel: *Le Tombeau de Couperin;* **Telemann:** Trio Sonata in F.

WNYC—Carter: Sym. No. 1; **Thorne:** Sym. No. 5.

WQXR-AM/FM—Respighi: *The Birds.*

4:00/WNCN—Kabelevsky: *Colas Breugnon;* **C. P. E. Bach:** Sonata for Flute and Continuo in G.

4:04/WQXR-AM/FM—Meyerbeer-Lambert: *Les Patineurs;* **Liszt:** *Mephisto Waltz.*

5:00/WNCN—Verdi: *La Forza del Destina;* **Bach:** Two Fanfares and a Chorale.

7:00/WNYC—Los Angeles Philharmonic. Andre Previn, conductor; pianist Jeanne Weiss. **Shapero:** "9 Minute" Ov.; **Mendelssohn:** Cto. for Violin and Piano; **Bartok:** Cto. for Orch.

8:00/WNCN—Verdi: Qt. in e; **Fauré:** *Dolly,* Op. 56.

8:05/WQXR-AM/FM—Vivaldi: Cto. in d for Viola, Guitar, Strings, and Continuo; **Brahms:** Double Cto. for Violin, Cello, and Orch., Op. 102.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c, Op. 18; **Mozart:** Cto. for Bassoon No. 1 in B-Flat.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Nov. 10

3:00/WNCN—Gounod: *Faust:* "Ballet Music"; **Bellstedt:** *Napoli:* "Variations on a Napoleonic Song."

WNYC—Mennin: Sym. No. 9; **Trimble:** Sym. No. 3.

WQXR-AM/FM—Ravel: "Mother Goose" Suite.

4:00/WNCN—Weber: *Invitation to the Dance,* Op. 65; **Telemann:** Trio Sonata in c.

4:04/WQXR-AM/FM—Tchaikovsky: "Festival" Ov. from the Danish National Anthem; **Beethoven:** Piano Sonata No. 5, Op. 10, No. 1.

7:00/WNCN—Rodrigo: *Fantasie para un Gentilhombre;* **Handel:** Cto. for an Organ No. 1 in g, Op. 4, No. 1.

WNYC—"Chamber Music Society of Lincoln Center." Violinist Laurie Smukler. **Mozart:** Divertimento for String Qt. in B-Flat; Sonata for Piano and Violin in E-Flat; **Lieberson:** *World Premier;* **Brahms:** Qnt. for Clarinet and Strings in b, Op. 115.

8:00/WNCN—Dvorak: Serenade for Winds in d, Op. 44.

8:05/WQXR-AM/FM—Saint-Saëns: Piano Cto. No. 1, "Africa."

9:00/WNCN—"The Juilliard Concerts." Performances by faculty and students.

Fri., Nov. 11

3:00/WNCN—Respighi: *Fountains of Rome;* **Fauré:** *Pavane,* Op. 50.

WNYC—Rorem: Sym. No. 3; **Persichetti:** Sym. No. 9, "Sinfonia Janiculum."

WQXR-AM/FM—Copland: *Billy the Kid.*

4:00/WNCN—Offenbach: *Tales of Hoffman;* **Debussy:** *Images pour Orchestre:* "Rondes de printemps."

4:04/WQXR-AM/FM—Sibelius: *Pohjola's Daughter;* **Chopin:** Scherzo No. 2 in B-Flat.

5:00/WNCN—Ravel: *Pavane pour un infante défunte;* **Telemann:** Cto. for 3 Horns in D.

7:00/WNCN—Borodin: *Prince Igor:* "Polovtsian Dances"; **Various:** Renaissance Brass Works.

WNYC—"High Performance." Featuring Simon Rattle and the City of Birmingham Symphony Orchestra performing works of Sibelius and Holloway.

8:05/WQXR-AM/FM—Delibes: *Coppelia:* Excerpts; **Ravel:** *Rapsodie Espagnole.*

9:00/WNCN—Tchaikovsky: Sym. No. 6 in b, Op. 74, "Pathetique"; **Cassado:** *Requiebros.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Jerzy Semkow, conductor. **Mozart:** Sym. No. 35, "Haffner"; Mass in c.

Sat., Nov. 12

10:00 a.m./WNCN—Grieg: Sonata for Violin and Piano No. 3 in c, Op. 45; **Smetana:** *Ma Vlast:* "Tabor."

WNYC—Alfonso X: *La Cantigas de Santa Maria,* Nos. 103 and 117; **Mozart:** Clarinet Qnt.

10:04 a.m./WQXR-AM/FM—Verdi: Qt. in e; **Beethoven:** Qnt. in E-Flat for Three Horns, Oboe, and Bassoon.

11:00 a.m./WNCN—Bach: Cto. for Violin in E; **D. Scarlatti:** Sonata in c.

WNYC—Liszt: *Annees de Pelerinage.*

11:04 a.m./WQXR-AM/FM—Mozart: Sym. No. 30 in D; **Schubert:** *Marche Militaire.*

12:00/WNCN—Rachmaninoff: Rhapsody on a Theme by Paganini, Op. 43; **Franck:** *Le Chausseur Maudit.*

WNYC—Smetana: String Qt. No. 2; **Rossini:** *Soirees Musicales.*

12:04/WQXR-AM/FM—Mozart: Horn Cto. No. 1 in D; **Debussy:** *La Mer.*

1:00/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Purcell:** *Dido and Aeneas* (Norman, Allen, McLaughlin, English Chamber Orch./Leppard.

3:00/WNCN—Respighi: *Pines of Rome;* **Liszt:** Cto. for Piano No. 1 in E-Flat.

4:00/WNCN—Holst: *The Planets,* Op. 32; **Finzi:** Soliloquies for Small Orch.

5:00/WNCN—Mozart: Sym. No. 1 in E-Flat; **Corelli:** Sonata for Violin and Continuo in F, Op. 5, No. 4.

5:04/WQXR-AM/FM—Bach: Cto. for Oboe d'Amore in A; **Kodaly:** *Peacock Variations.*

6:00/WNCN—Gershwin: "Cuban" Ov.; **Monteverdi:** *Orfeo:* "Ballet Music."

7:00/WNCN—Tchaikovsky: *Sleeping Beauty,* Op. 66; **Myslivecek:** Qnt. No. 6 in B-Flat.

8:04/WQXR-AM/FM—The Cleveland Orchesta. Leonard Slatkin, conductor; featuring the Blossom Festival Chorus. **Purcell:** *Barbirolli;* **Bernstein:** *Chichester Psalms;* **Fauré:** *Pavane;* **Ravel:** *Daphnis and Chloe:* Suites Nos 1–2.

9:00/WNCN—Holst: *The Planets,* Op. 32.

Sun., Nov. 13

10:00 a.m./WNCN—"Classic Guitar." **Visée:** Suite in d; **Giuliani:** Sonata for Guitar in C, Op. 15.

WNYC—Mozart: String Qt. No. 11; **Prokofiev:** Sym. No. 5.

WQXR-AM/FM—Bizet: Sym. in C.

11:00 a.m./WNCN—Bizet: *L'Arlésienne:* Suite No. 2; **D. Scarlatti:** Sonata in d.

WNYC—"All Hummel Show."

12:00/WNCN—Grieg: "Holberg" Suite, Op. 40; **Schubert:** Rondo for Violin and Orch. in A.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; pianist Craig Sheppard. **Brahms:** Cto. for Piano No. 1 in d, Op. 15; **Beethoven:** Sym. No. 7 in A, Op. 92.

WNYC—"Opera Box."

WQXR-AM/FM—Beethoven: Sym. No. 3; **Carpenter:** *Skyscrapers.*

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor. **Mahler:** Sym. No. 9.

5:00/WNCN—Wagner: *The Flying Dutchman:* Ov.; **Wagner:** *Kaisermarsch.*

6:00/WNCN—Paganini: Caprice in a, Op. 1, No. 24; **Telemann:** Sonata for Recorder, Treble, Viol, and Continuo in F.

WNYC—*Der Ring des Nibelungen:* "Die Walkure."

7:00/WNCN—Schumann: Ov., Scherzo, and Finale, Op. 52; **Corelli:** Cto. Grosso in g, Op. 6, No. 8, "Christmas."

WQXR-AM/FM—"The Thirteenth Annual Richard Tucker Music Foundation Gala Concert," broadcast live from Avery Fisher Hall.

Mon., Nov. 14

3:00/WNCN—Delius: *Life's Dance;* **Shield:** *Rosina:* Ov.

WNYC—Eriksdottir: Sinfonietta; **Copland:** Sym.

WQXR-AM/FM—Mozart: Violin Cto. No. 1.

4:04/WQXR-AM/FM—Chopin: Andante Spianato and Grand Polonaise in E-Flat; **Bach:** Trio Sonata in G.

5:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Verdi:** *I Vespri Siciliani:* "Paraphrase for Oboe and Piano."

6:00/WNCN—Vivaldi: *Four Seasons:* "Spring," Op. 8, No. 1; **Avison:** Cto. Grosso No. 5 in d.

7:00/WNCN—Delibes: *Coppélia;* **Bach:** Suite for Lute No. 2 in c.

WNYC—Saint Louis Symphony Orchestra. Leonard Slatkin, conductor; guitarist Sharon Isbin. **Brahms:** "Tragic" Ov., Op. 81; **Schwantner:** Guitar Cto.; **Mendelssohn:** *A Midsummer Night;s Dream:* "Incidental Music," Op. 21 and Op. 61.

8:05/WQXR-AM/FM—Copland: Piano Cto., "Jazz Cto."; *Music for the Theatre; Danzon Cubano.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Charles Dutoit, conductor; violinist Shlomo Mintz. **Schubert:** Sym. No. 3; **Mendelssohn:** Violin Cto. in e; **Ravel:** *Mother Goose.*

Tue., Nov. 15

3:00/WNCN—Wagner: *Siegfried:* "Idyll"; **Bach:** Partita for Violin Solo No. 3 in E.

WNYC—Sauguet: *Musique pour Claude No. 2;* **Castelnuovo-Tedesco:** Guitar Cto. No. 2.

WQXR-AM/FM—Albeniz: *Iberia:* Excerpts.

4:00/WNCN—Berlioz: "Roman Carnival" Ov., Op. 9; **Handel:** Sonata for Flute and Continuo in e, Op. 1, No. 1.

4:04/WQXR-AM/FM—Haydn: Piano Sonata No. 40; **Fauré:** *Masques et Bergamasques,* Op. 112.

5:00/WNCN—Handel: *Water Music:* Suite No. 2 in D; **Finzi:** Ecologue for Piano and String Orch.

6:00/WNCN—Weinberger: *Schwana:* Polka and Fugue; **G. Sammartini:** Sonata for Recorder in G.

7:00/WNYC—"Netherland Concert Hall 1988." Leopold Hager, conductor; violist Mathias Maurer. **Hindemith:** *Mathis der Maler;* **Walton:** Viola Cto.; **Beethoven:** Sym. No. 5 in c, Op. 67.

9:00/WNCN—Tchaikovsky: Sym. No. 2 in c, Op. 17, "Little Russian"; **Avison:** Cto. Grosso No. 4 in a.

8:05/WQXR-AM/FM—Tchaikovsky: Sym. No. 4; **Weelkes:** *Alleluia, I Heard a Voice.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Rossini:** "William Tell" Ov.; **Hindemith:** Concert Music for Strings and Brass; **Scriabin:** Sym. No. 3, "Divine Poem."

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6:00 a.m.
2 *Business This Morning*
4 News
5 *Plastic Man*
7 *World News*
9 *Snorks*
11 Wed.: *Open Mind*
ublic Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Tom and Jerry*
3 *New Jersey Network*
ews (except Mon.)
Mon.: *Currents*
H Thu.: *First Offender*
M Thu.: **Movie:** *Junior*
iss
S Wed.: **Movie:** *My*
cience Project

:30 a.m.
2 4 News
5 *Popeye*
9 *Popeye*
1 *Tom and Jerry*
3 *MacNeil/Lehrer*
xcept Mon.)
Mon.: *Growing a*
usiness
M Mon.: **Movie:** *The*
ast Angry Man
Tue.: **Movie:** *3:10 to*
uma

:45 a.m.
1 *A.M. Weather*
H Mon.: *Journey to the*
enter of the Earth

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Good Day New York*
7 *Good Morning America*
9 *Beverly Hills Teen*
11 *Smurfs*
13 Mon.: *All About TV*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Wed.: *Courage*
Thu.: *Chicken*
Fri.: *Madeline*
Tue.: *Chicken*
M Wed.: **Movie:** *The Beniker Gang*
Fri.: **Movie:** *A Dandy in Aspic*
S Thu.: *Backroads*
Fri.: **Movie:** *Brothers by Choice*

7:30 a.m.
9 *Jetsons*
11 *Jem*
13 *Sesame Street*
21 *Body Electric*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
M Thu.: **Movie:** *My American Cousin*
S Thu.: **Movie:** *A Man From Button Willow*
Mon.: *Getting Even: A Wimp's Revenge*
Tue.: *Dionne Warwick and Friends*

8:00 a.m.
9 *Gumby*
11 *Bionic Six*
21 *Sesame Street*
H Wed.: **Movie:** *The Cheap Detective*
Thu.: **Movie:** *Jeremiah Johnson*
Fri.: **Movie:** *Special People*
Mon.: **Movie:** *Summer Camp Nightmare*
Tue.: **Movie:** *Gandhi*
M Tue.: **Movie:** *Baby Boom*
S Wed.: **Movie:** *Dancers*

8:30 a.m.
9 *My Little Pony*
11 *Ghostbusters*
13 *Mister Rogers*
M Wed.: *Hiding Out*
Mon.: **Movie:** *Abandon Ship*
S Mon.: **Movie:** *My Science Projet*
Tue.: **Movie:** *Summer Rental*

9:00 a.m.
2 *Superior Court*
4 *Geraldo*
5 *I Love Lucy*
7 *Live With Regis and Kathie Lee*
9 *Care Bears*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional School Service* (concludes at 3)
31 *Homestretch*
M Thu.: **Movie:** *Strait-Jacket*
Fri.: **Movie:** *The Fuller Brush Man*
S Fri.: *Getting Even*

9:30 a.m.
2 *The Judge*
5 *I Love Lucy*
9 *I Dream of Jeannie*
11 *Rhoda*
31 *Body Electric*
H Wed.: **Movie:** *Baby Boom*
Mon.: **Movie:** *Indiana Jones and the Temple of Doom*
S Thu.: *The Elephant's Child*

10:00 a.m.
2 *Family Feud*
4 *Sale of the Century*
5 *Divorce Court*
7 *Sally Jessy Raphaël*
9 *People Are Talking*
11 *Alice*
13 Wed.: *Second Annual Report of the Defense Secretaries*
Thu.: *American Experience*
Fri.: *Nova*
Mon.: *Masterpiece Theatre*
Tue.: *Mystery! The Return of Sherlock Holmes*
31 Wed.: *American Interest*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Thu.: **Movie:** *Like Normal People*
Fri.: **Movie:** *Summer Camp Nightmare*
M Tue.: **Movie:** *The Trouble With Spies*
S Wed.: **Movie:** *Green Fire*
Thu.: **Movie:** *Soylent Green*
Fri.: **Movie:** *The Sunshine Boys*
Mon.: **Movie:** *Ice Station Zebra*
Tue.: **Movie:** *Funeral in Berlin*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Family Medical Center*
11 *Eight is Enough*
31 Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Eye on Dance*
Tue.: *State of the Arts*
M Wed.: *Crazy About the Movies*
Thu.: **Movie:** *The Color Purple*
Fri.: *Carl Perkins*
Mon.: **Movie:** *A Place in the Sun*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 Wed.: **Movie:** *Banacek: Two Million Clams of Captain Jack*
Thu.: **Movie:** *McCloud: McCloud Meets Dracula*
Fri.: **Movie:** *McMillan: Two Dollars on Trouble to Win*
Mon.: **Movie:** *McCloud: London Bridges*
Tue.: **Movie:** *Banacek: No Stone Unturned*
7 *Growing Pains*
13 *Bill Moyers' World of Ideas*
21 *3-2-1 Contact*
31 *Bill Moyers' World of Ideas*
Tue.: *Adam Smith*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
11 *Carson's Comedy Classics*
13 *French in Action*
31 Wed.: *American Adventure*
Thu.: *Faces of Culture*
Fri.: *French in Action*
Mon.: *Portrait of a Family*
H Wed.: **Movie:** *Promises in the Dark*
Fri.: **Movie:** *Sheena*
Mon.: *JFK: In His Own Words*
Tue.: **Movie:** *Teen Wolf*
M Wed.: **Movie:** *My Friend Irma*
Fri.: **Movie:** *Thank God It's Friday*
Tue.: **Movie:** *Where the River Runs Black*

NOON
2 9 News
4 *Super Password*
7 *Ryan's Hope*
11 *Harry O*
13 Wed.: *Innovation*
Thu.: *GED*
Fri.: *Rutgers Forum*
Mon.: *Inside Albany*
Tue.: *GED*
31 Wed.: *In Search of the Trojan War*
Thu.: *Upstairs, Downstairs*
Fri.: *France—TV Magazine*
Mon.: *Lonesome Pine*
Tue.: *Symphony in D*
H Thu.: **Movie:** *The Tamarind Seed*
S Wed.: **Movie:** *Master of the Game*
Thu.: **Movie:** *J.O.E. and the Colonel*
Fri.: **Movie:** *Summer School*
Tue.: **Movie:** *Playing for Keeps*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Hour Magazine*
7 *Loving*
13 Wed.: *Deutsch Direkt*
Thu.: *Buongiorno Italia*
Fri.: *Russian Language and People*
Mon.: *A Vous La France*
Tue.: *Espana Viva*
H Mon.: **Movie:** *Promises in the Dark* (cc)
M Mon.: **Movie:** *Fast Forward*
S Mon.: **Movie:** *The Last Ride of the Dalton Gang*

1:00
4 *Days of Our Lives*
7 *All My Children*
9 *Cannon*
11 *Trapper John, MD*
13 Wed.: *You Can Write Anything*
Thu.: *More Books From Cover to Cover*
Fri.: *Emma and Grandpa*
Mon.: *Up Close and Natural*
Tue.: *The Big A*
31 Wed.: *Mystery!: Return of Sherlock Holmes II*
Thu.: *More Than Broken Glass: Memories of Kristallnacht*
Fri.: *Window on World TV*
Mon.: *Gilbert & Sullivan*
Tue.: *Masterpiece Theatre: A Perfect Spy*
H Tue.: **Movie:** *He's My Girl*
M Fri.: **Movie:** *Fatso*

1:15
M Thu.: **Movie:** *You Were Never Lovlier*

1:30
2 *Bold and the Beautiful*
5 *Bewitched*
13 Wed.: *Reading Rainbow*
Thu.: *Assignment: The World*
Fri.: *All Fit With Slim Goodbody*
Mon.: *All About You*
Tue.: *Well, Well, Well With Slim Goodbody*
H Wed.: *Cinema Workshop #3*
Fri.: *Humor and the Presidency*
M Wed.: **Movie:** *The Houston Story*
Tue.: **Movie:** *Brighton Beach Memoirs*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Barnaby Jones*
11 *Best Talk in Town*
13 *Madeleine Cooks*
31 Wed.: *Eyes on the Prize*
Thu.: *Bradshaw On: The Family*
Tue.: *Hollywood Legends: Grace Kelly*
H Wed.: **Movie:** *Florida Straits*
Thu.: **Movie:** *Hoosiers*
S Thu.: **Movie:** *Anna to the Infinite Power*
Fri.: **Movie:** *Honky Tonk Freeway*
Tue.: **Movie:** *Campus Man*

2:30
5 *Real Ghostbusters*
11 *Tom & Jerry*
13 *Julia Child & Company*
31 Fri.: *New Image Teens*
H Fri.: **Movie:** *The Owl and the Pussycat*
Mon.: *The Cheap Detective*
M Fri.: **Movie:** *Mr. Deeds Goes to Town*
Mon.: **Movie:** *Disorderlies*
S Wed.: **Movie:** *My Science Project*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Alvin*
7 *General Hospital*
9 *Sweethearts*
11 *Yogi Bear*
13 *Frugal Gourmet*
21 *Mister Rogers*
31 Wed.: *Madeleine Cooks*
Thu.: *Make Yourself at Home*
Fri.: *European Montage*
Mon.: *All About TV*
Tue.: *This Old House*
H Tue.: *Second Annual Prince's Trust All-Star Rock Concert*
M Wed.: **Movie:** *Lost Horizon*
Thu.: **Movie:** *How to Save a Marriage and Ruin Your Life*
S Mon.: *Getting Even: A Wimp's Revenge*

3:30
5 *Ducktales*

9 *Dating Game*
11 *G.I. Joe*
13 21 *Sesame Street*
31 *Video Music Box*
M Tue.: **Movie:** *Holiday*
Tue.: *Special People*
M Mon.: **Movie:** *Project X*
S Wed.: **Movie:** *The Quest*
Thu. *The Elephant's Child*
Fri.: **Movie:** *Brothers by Choice*
Mon.: **Movie:** *No Big Deal*
Tue.: **Movie:** *Goldy II—Saga of the Golden Bear*

4:00
2 *On Trial*
4 *Donahue*
5 *Double Dare*
7 *Oprah Winfrey Show*
9 *Love Connection*
11 *C.O.P.S.*
H Wed.: *Courage*
Thu.: *First Offender*
Mon.: *Journey to the Center of the Earth*

4:30
2 *People's Court*
5 *Finders Keepers*
9 *Newlywed Game*
11 *Fun House*
13 *Mister Rogers*
21 *Square One TV*
31 Wed.: *Ramona Stories*
Thu.: *Degrassi Junior High*
Fri.: *Voyage of the Mimi*
Mon.: *Voyage of the Mimi*
Tue.: *Power of Choice*
H Wed.: *Divorced Kids' Blues*
Fri.: **Movie:** *The Karate Kid*
M Fri.: *John F. Kennedy: Years of Lightning, Day of Drums*
S Thu.: **Movie:** *A Man From Button Willow*

5:00
2 4 7 News
5 *Different Strokes*
9 *Magnum P.I.*
11 *Little House on the Prairie*
13 *Square One TV*
21 *Sesame Street*
31 Wed.: *Science Journal*
Thu.: *Pro & Con*
Fri.: *European Journal*
Mon.: *Looking East*
H Thu.: *Chicken*
Mon.: *Cinema Workshop*
M Thu.: *James Stewart's Wonderful Life*
Tue.: *Crazy About the Movies: Cary Grant*

5:30
2 News
5 *Facts of Life*
13 *3-2-1 Contact*
31 *City Comment*
H Wed.: *Sweet Lorraine*
Thu.: **Movie:** *Russian Roulette*
Mon.: **Movie:** *A Little Romance*
(cc)
M Wed.: *Max Movie Show*
Thu.: **Movie:** *It Happened One Night*
S Mon.: *The Emperor and the Nightingale*
Tue.: **Movie:** *A Man from Button Willow*

5:45
31 *News From City Hall*
Tue.: **Movie:** *Bite the Bullet*

Weeknights, NOVEMBER 9–11 and NOVEMBER 14–15

WED., NOV. 9

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian Programming (concludes at 8)
M **Movie:** *The War Lover*
S **Movie:** *Dancers*

6:30
2 4 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *World at War Special*
21 *Contact: Long Island*
H *JFK: In His Own Words*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival* "Baboon"

8:00
2 *Van Dyke Show*
4 *Unsolved Mysteries*
5 **Movie:** *The Godfather* (1977). Part II—Part III plays 11/10 at 8. Marlon Brando, Al Pacino.
7 *Growing Pains*
9 *A-Team*
11 **Movie:** *The Money Pit* (1982). Tom Hanks, Shelley Long, Alexander Godunov.
13 *MacNeil/Lehrer*
21 *The Mind*
31 *Dark Shadows*
H **Movie:** *Baby Boom*
M **Movie:** *Tom Horn*
N **Movie:** *Swimming to Cambodia*
S *Brothers*

8:30
2 *Annie McGuire* (Reviewed in this issue.)
7 *Head of the Class*
31 *EastEnders*
S *It's Garry Shandling's Show*

9:00
2 *The Equalizer*
4 *Night Court*
7 **Movie:** *Ladykillers*
13 *The Mind*
21 *Kristallnacht: The Journey From 1938 to 1988*
31 *Kristallnacht: The Journey From 1938 to 1988*
S **Movie:** *Lies*

9:30
4 *Baby Boom*
N **Movie:** *General Della Rovere*

10:00
2 *Wiseguy*
4 *Tattinger's*
5 9 11 News
13 *Kristallnacht: The Journey From 1938–1988*
21 *Crimes of War*
31 *South Africa Now*
H *First & Ten: The Bulls Mean Business*
M **Movie:** *Eye of the Tiger*

10:30
11 *Odd Couple*
31 *Only One Earth.* A look at birth defects in Silicon Valley.
H *The Hitchhiker*
S **Movie:** *Suzanne Somers Presents: Triple Crown of Comedy*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Vietnam War Story: R & R*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Brond*
21 *George and Mildred*
H **Movie:** *Steel Dawn*
M **Movie:** *Siesta*
S **Movie:** *Melody in Love*

11:35
2 *Night Heat: Dead Ringer*

MIDNIGHT
5 *Kojak*
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Miss Mary*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 **Movie:** *Hold Your Man* (1935). Clark Gable, Jean Harlow.
21 *Bill Moyer's World of Ideas*

12:45 a.m.
2 **Movie:** *The Old Gun* (1976). Philippe Noiret, Romy Schneider.

1:00 a.m.
5 *Archie Bunker*
7 **Movie:** *Good Night My Love* (1972). Richard Boone, Michael Dunne.
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *Nova*

1:15 a.m.
H **Movie:** *Man on Fire*
M *Hiding Out*
S **Movie:** *Ruthless People*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News

2:00 a.m.
4 News
5 *Love Your Skin*
9 *Home Shopping*
11 *White Shadow*
13 *Nova*

2:05 a.m.
2 *USA Today*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
7 News

2:35 a.m.
2 *Nightwatch*

2:50 a.m.
H **Movie:** *Positive I.D.*
S **Movie:** *Souvenir*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *All Quiet on the Western Front* (1979). Part I—Part II plays 11/10 at 3 a.m. Richard Thomas, Ernest Borgnine.
7 **Movie:** *Shame, Shame on the Bixby Boys*
11 *Perry Mason*
13 *Tales From the Blue Crystal*
M **Movie:** *The Wind*

3:30 a.m.
4 *Relatively Speaking*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*

4:25 a.m.
H **Movie:** *Deadly Friend*

4:30 a.m.
M **Movie:** *Hot Child in the City*

4:40 a.m.
S *Brothers*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *Portrait of a Family*

5:10 a.m.
S **Movie:** *The Quest*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Branded*
11 News
13 *Portrait of a Family*

THU., NOV. 10

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming
S **Movie:** *Playing for Keeps*

6:30
2 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *World at War Special*
21 *Contact: Long Island*
H **Movie:** *Jeremiah Johnson*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival:* "Lost World of Tamana"
M **Movie:** *The Lords of Flatbush*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *The Godfather* (1977). Part III—Part IV plays 11/11 at 8. Marlon Brando, Al Pacino.
7 *Knightwatch*
9 *The Untouchables*
11 **Movie:** *Wise Guys* (1986). Danny DeVito, Joe Piscopo.
13 *MacNeil/Lehrer*
21 *Wild America:* "Woodies and Hoodies"
31 *Dark Shadows*
N **Movie:** *Closely Watched Trains*
S **Movie:** *Avenging Force*

8:30
21 *This Old House*
31 *EastEnders*

9:00
2 *Paradise*
4 *Cheers*
7 *Dynasty*
13 *A Conversation With Elie Wiesel*
21 *Mystery!: The Return of Sherlock Holmes II.* Jeremy Brett.
31 *Mystery!: The Return of Sherlock Holmes II*
H **Movie:** *Let's Get Harry*
M **Movie:** *The Trouble With Spies*

9:30
4 *Dear John*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 11 News
7 *National Love and Sex Test*
13 *Creative Edge: Degas*
21 *Smiley's People*
31 *Private Schulz.* A comedy based on Johann Rasch, an ex-jailbird.
N **Movie:** *Stoneboy*
S **Boxing**

10:30
11 *Odd Couple*
M **Movie:** *A Nightmare on Elm Street 3: Dream Warriors*.

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Inside the NFL #10*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Rock Follies*
21 *George and Mildred*

11:35
2 *Night Heat: Jumper*

MIDNIGHT
5 *Kojak*
7 **Movie:** *They All Laughed* (1981). Audrey Hepburn, John Ritter.
11 *Star Trek*
21 *Nightly Business Report*
H *Sammy Davis Jr. & Jerry Lewis*
N **Movie:** *Little Shop of Horrors*

12:10 a.m.
M **Movie:** *The Hidden*
S **Movie:** *Rebel Love*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 *Trying Times: The Family Tree*
21 *Bill Moyers' World of Ideas*

12:45 a.m.
2 **Movie:** *The Execution of Raymond Graham* (1985). Jeff Fahey, Philip Sterling.

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Runaway With the Rich and Famous*
13 *On Stage at Wolf Trap: Ella Fitzgerald and Oscar Peterson*
21 *More Than Broken Glass: Memories of Kristallnacht*
H **Movie:** *The Sicilian*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News

1:50 a.m.
M **Movie:** *Burglar*

2:00 a.m.
4 News
5 *Credit Time Bomb*
9 *Home Shopping Overnight*
11 *Worldwide Wrestling*
13 *South American Journey: Inca Cola*
S **Movie:** *Forbidden World*

2:05 a.m.
2 *USA Today*

2:15 a.m.
7 News

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*

2:45 a.m.
7 **Movie:** *Backlash* (1956). Richard Widmark, Donna Reed.

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *All Quiet on the Western Front* (1979). Part II. Richard Thomas, Ernest Borginine.
11 *Lifestyles of the Rich and Famous*
13 *Music Box*
H **Movie:** *It's Alive III: Island of the Alive*

3:30 a.m.
4 *Relatively Speaking*

M **Movie:** *Instant Justice*

3:40 a.m.
S **Movie:** *P.I. Private Investigations*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*

4:30 a.m.
7 *The Avengers*
H *Second Annual Prince's Trust All-Star Rock Concert*

5:00 a.m.
4 *Gidget*
11 *U.S. Farm Report*
13 *New Literacy*

5:20 a.m.
M **Movie:** *The Messenger*
S **Movie:** *Anna to the nfinite Power*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *New Literacy*
H **Movie:** *Off the Wall*

FRI., NOV. 11

:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming concludes at 8)
M **Movie:** *The Wings of Eagles*
S **Movie:** *Father's Little Dividend*

:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Metro Week in Review*
21 *Contact: Long Island*
H *Inside the NFL #10*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
13 *Adam Smith*
21 *World of Survival:* "The Forest That Goes to Sea." A visit to Australia's mangrove forests.
S *Gleason*

8:00
2 *This Is America Charlie Brown!* (Part IV)
4 *Sonny Spoon*
5 **Movie:** *The Godfather* (1977). Part IV.
7 *Perfect Strangers*
9 **Basketball:** Knicks vs. Indiana Pacers
11 **Movie:** *Every Which Way But Loose*
13 *MacNeil/Lehrer*
21 *Nature:* "Hawaii: Islands of the Fire Goddess"
31 *Washington Week in Review*
H **Movie:** *Bachelor Party*
M **Movie:** *Baby Boom*
N **Movie:** *Made in Heaven*

S **Movie:** *Summer School*

8:30
2 *Cathy's Last Resort*
7 *Full House*
31 *EastEnders*

9:00
2 *Dallas*
4 *Something Is Out There*
7 *Mr. Belvedere*
13 *Great Performances:* "Tales From the Hollywood Hills: The Golden Land"
21 *The World at War:* "Barbarossa"
31 *EastEnders*

9:30
7 *Just the Ten of Us*
31 **Movie:** *Dr. Who*

9:40
S *Comedy Club*

10:00
2 *Falcon Crest*
4 *Miami Vice*
11 News
7 *20/20*
13 *Trying Times*
21 *Global Rivals:* "The Arms Race and the Human Race"
H **Movie:** *Jocks*
M **Movie:** *Nowhere to Hide*
N **Movie:** *Day for Night*
S *Brothers*

10:30
9 News
11 *Odd Couple*
13 *Wall $treet Week*
S *It's Garry Shandling's Show*

11:00
2 4 5 News
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Washington Week in Review*
31 *World TV Presents* (Chinese programming)
S *Super Dave*

11:30
4 *Tonight Show*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 **Movie:** *Secret Agent* (1936). Peter Lorre, John Gielgud.
21 *Wall $treet Week*
H *First & Ten: The Bulls Mean Business*
M **Movie:** *The Running Man*
S **Movie:** *Missing in Action*

11:35
2 **Movie:** *Tank* (1984). James Garner, Shirley Jones.

MIDNIGHT
5 *Kojak*
7 **Movie:** *Haunts of the Very Rich* (1972). Lloyd Bridges, Cloris Leachman.
11 *War of the Worlds*
21 *Nightly Business Report*
31 *World TV Presents*
H **Movie:** *The Concrete Jungle*
N **Movie:** *Hollywood Shuffle*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
21 *Bill Moyers' World of Ideas*

1:00 a.m.
5 *Latin Connection*
9 *Joe Franklin*
11 *Monsters*
13 **Movie:** *Background to Danger* (1943). George Raft, Sydney Greenstreet.
21 *A Conversation With Elie Wiesel*

1:10 a.m.
S **Movie:** *Black Venus*

1:15 a.m.
M **Movie:** *College Dormitory*

1:30 a.m.
4 *Friday Night Videos*
7 11 News

1:50 a.m.
2 *USA Today*
H *Inside the NFL #10*

2:00 a.m.
5 *Hair Loss*
7 **Movie:** *The Invisible Ghost* (1941). Bela Lugosi, Polly Ann Young.
9 *Home Shopping Overnight*
11 *Friday the 13th*

2:18 a.m.
2 **Movie:** *Las Vegas Roundabout* (1975). Robert Wagner, Eddie Albert.

2:30 a.m.
4 News
5 *Improv Tonight*
13 *Elephant Games*

2:50 a.m.
H **Movie:** *Nights in White Satin*
M **Movie:** *Predator*
S **Movie:** *52 Pick-Up*

3:00 a.m.
4 *Group 1 Medical*
5 **Movie:** *The Fighting Sullivans* (1944). Thomas Mitchell, Anne Baxter.
11 *Perry Mason*
13 *Beginning Foreign Language*

3:20 a.m.
7 **Movie:** *The Phantom Empire*

3:30 a.m.
4 *New Liars Club*

4:00 a.m.
2 *Wipe Out*
4 *Relatively Speaking*
11 *Streets of San Fransisco*

4:30 a.m.
2 *Wipeout*
H *Humor and the Presidency*

4:40 a.m.
13 *Learning Link*
M **Movie:** *Baby Boom*
S *Gleason*

5:00 a.m.
2 *Wipeout*
11 *Crook and Chase*
13 *Faces of Culture*

5:15 a.m.
5 *Popeye*
S *Getting Even: A Wimp's Revenge*

5:30 a.m.
2 *Newsmakers*
11 News
H **Movie:** *The Boss' Wife*

MON., NOV. 14

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *Greased Lightning*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
S **Movie:** *My Science Project*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *World at War Special: Secretary to Hitler*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
13 *The Courage to Care*
21 *World of Survival:* "Secrets of the Sargasso." A look at the strange animal life in the Caribbean's Sargasso Sea.
H *Encyclopedia: Volume "I"*

8:00
2 *Newhart*
4 *Alf*
5 **Movie:** *Shaka Zulu* (1986). Part I—Part II plays 11/15 at 8. Henry Cele, Trevor Howard.
7 *A Kenny Rogers Classic Weekend*
9 **Movie:** *Eight Million Ways to Die* (1986). Hal Ashby, Rosanna Arquette, Jeff Bridges.
11 **Movie:** *Ten to Midnight* (1983). Charles Bronson, Lisa Eilbacher.
13 *MacNeil/Lehrer*
21 *Discover: The World of Science*
31 *Dark Shadows*
H **Movie:** *Indiana Jones and the Temple of Doom*
M **Movie:** *Bob and Carol and Ted and Alice*
N **Movie:** *Citizen Kane*
S **Movie:** *52 Pick-Up*

8:30
2 *Coming of Age*
4 *Hogan Family*
31 *EastEnders*

9:00
2 *Murphy Brown* (See John Leonard's review in this issue.)
4 **Movie:** *Too Good to Be True*
7 **Football:** Buffalo vs. Miami (concludes at approx. midnight)
13 *Survival Special: The Parenthood Game*
21 *Catherdral*
31 *Symphony in D*

9:30
2 *Designing Women*

10:00
2 *People Magazine Special*
5 9 11 News
13 *Discover: The World of Science*
21 *The Mind: Pain and Healing*
31 *Hollywood Legends: Grace Kelly*
H **Movie:** *Fortress*
M **Movie:** *Witchboard*
S **Movie:** *Souvenir*

10:30
11 *Odd Couple*
N **Movie:** *The Gospel According to Vic*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Tonight Show*
5 *Taxi*
9 *Morton Downey*
11 *The Honeymooners*
13 *Great Performances:* "Tales From the Hollywood Hills, The Golden Land"
21 *George and Mildred*
H **Movie:** *The Sicilian*

11:35
2 *Hunter: Straight to the Heart*

11:45
M **Movie:** *The Running Man*
S **Movie:** *P.I. Private Investigations*

MIDNIGHT
5 *Kojak*
7 News
11 *Star Trek*
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
7 News
9 *Alfred Hitchcock Presents*
13 *Good Neighbors*
21 *Bill Moyers' World of Ideas*
N **Movie:** *Last Year at Marienbad*

12:45 a.m.
2 **Movie:** *The Imposter* (1984). Anthony Geary, Billy Dee Williams.

1:00 a.m.
5 *McCreary Report*
7 **Movie:** *Ned Kelly, Outlaw* (1970). Mick Jagger, Allen Bickford.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Mystery! The Return of Sherlock Holmes II*
21 *Declarations of Independents*

1:30 a.m.
4 *Later With Bob Costas*
11 News
H **Movie:** *The Malibu Bikini Shop*
M **Movie:** *Watermelon Man*
S **Movie:** *The Fly*

2:00 a.m.
4 News
5 *Can You Be Thinner?*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Odyssey*

2:05 a.m.
2 *USA Today*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Diary of a Mad Housewife* (1970). Frank Langella, Carrie Snodgress.
7 News
11 *Perry Mason*
13 *Chemical Equilibrium*
S **Movie:** *Melody in Love*

3:15 a.m.
H **Movie:** *Heavenly Bodies*
M **Movie:** *Richard Pryor Live on the Sunset Strip*

3:30 a.m.
4 *Relatively Speaking*
7 **Movie:** *Puppet on a Chain*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*
13 *Energy Flow*

4:30 a.m.
7 *The Avengers*

4:40 a.m.
H *JFK In His Own Words*
M **Movie:** *Tom Horn*
S **Movie:** *The Last Ride of the Dalton Gang*

5:00 a.m.
4 *Gidget*
5 *I Love Lucy*
11 *Rhoda*
13 *Business of Management*

5:30 a.m.
4 *Body By Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News

5:45 a.m.
H **Movie:** *Space Rage: Breakout on Prison Planet*

TUE., NOV. 15

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming
M **Movie:** *Walk, Don't Run*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeorpardy*
9 *Cosby*
11 *Cheers*
13 *World at War Special*
21 *Contact: Long Island*
S *Dionne Warwick and Friends*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival:* "Trail of the Snow Geese"

8:00
2 **Movie:** *Police Academy III: Back in Training*
4 *Alf*

TELEVISION

5 **Movie:** *Shaka Zulu* (1986). Part II.
7 **Movie:** *War and Remembrance.* Part II. See John Leonard's review in this issue.
9 *Hunter*
11 **Movie:** *The Enforcer* (1976). Clint Eastwood, Bradford Dillman.
13 *MacNeil/Lehrer*
21 *Nova:* Who Shot President Kennedy?
31 *Dark Shadows*
H **Movie:** *Teen Wolf*
M **Movie:** *Baby Boom*
N **Movie:** *Sammy and Rosie Get Laid*
S **Movie:** *Campus Man*

8:30
4 **Movie:** *The Karate Kid Part II.* (1986). Ralph Macchio, Pat Morita.
31 *EastEnders*

9:00
13 *Nova: Who Shot President Kennedy?*
21 *American Experience:* "Kennedy vs. Wallace—A Crisis Up Close"
31 *Secret Agent*

9:30
H *First & Ten: The Bulls Mean Business*

10:00
2 *High Risk*
5 9 11 News
13 *The American Experience*
21 *Camp David*
31 *Bergerac*
H **Movie:** *He's My Girl*
M *Norman's Corner*
N **Movie:** *Gariel Over the White House*
S *Brothers*

10:30
11 *Odd Couple*
M **Movie:** *Prick Up Your Ears*
S *Super Dave*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
S **Movie:** *Summer Rental*

11:30
5 *Taxi*
7 News
9 **Basketball:** Knicks vs. Houston Rockets
11 *The Honeymooners*
13 *Intercom: Are You a Racist?*
21 *George and Mildred*

11:35
2 *Night Heat: Neighbors*

11:50
H **Movie:** *Suspect*

MIDNIGHT
7 **Movie:** *Love Is Never Silent* (1985). Cloris Leachman, Mare Winningham, Ed Waterstreet.
5 *Kojak*
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Love Songs*

12:30 a.m.
4 *David Letterman*
13 *Because They Care.* A look at volunteerism in the 1980's.
21 *Bill Moyers' World of Ideas*
M **Movie:** *Scared Stiff*
S **Movie:** *National Lampoon's Class of '86*

12:45 a.m.
2 **Movie:** *Goldie and the Boxer Go to Hollywood* (1981). O.J. Simpson, Melissa Michaelson.

1:00 a.m.
5 *Stop Smoking*
11 *Twilight Zone*
13 *South American Journey: The Frustrated Colossus*
21 *Discover: The World of Science*

1:30 a.m.
4 *Later With Bob Costas*
5 *Nu Day Diet*
11 News

1:50 a.m.
S **Movie:** *Three Kinds of Heat*
(cc)

1:55 a.m.
H **Movie:** *Let's Get Harry*

2:00 a.m.
2 *USA Today*
4 7 News
5 *Credit Time Bomb*
9 *Home Shopping*
11 *White Shadow*
13 *Disappearing World*
M **Movie:** *The Hidden*

2:30 a.m.
2 *Nightwatch*
4 *Group 1 Medical*
5 *Improv Tonight*
7 **Movie:** *Dr. Ehrlick's Magic Bullet*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *The Black Castle*
11 *Perry Mason*
13 *Finding Our Way*

3:25 a.m.
S **Movie:** *Missing in Action 2*

3:30 a.m.
4 *Relatively Speaking*

3:40 a.m.
H *Sammy Davis Jr. & Jerry Lewis*
M **Movie:** *Nightmare on Elm Street 3: Dream Warriors*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*

4:30 a.m.
7 *The Avengers*

4:40 a.m.
5 *I Love Lucy*
H **Movie:** *The Stepfather*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *Here's to Your Health*
S **Movie:** *A Man From Button Willow*

5:14 a.m.
5 *I Love Lucy*

5:20 a.m.
M *Norman's Corner*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*

Weekend, NOVEMBER 12–13

SAT., NOV. 12

6:00 a.m.
4 *Animated Classics*
5 *Look at Me Now*
7 *Ebony/Jet Showcase*
9 *Sustaining*
11 News
13 *New Jersey News*
21 *Sesame Street*
S **Movie:** *Summer Rental*

6:30 a.m.
2 *Patchwork Family*
5 *Dangermouse*
7 *Greatest Sports Legends*
9 *Sustaining*
11 *At the Movies*
13 *MacNeil/Lehrer*
M *Original Max Talking Headroom*

7:00 a.m.
4 *Kidsongs*
5 *Plastic Man*
7 *Animal Crack-Ups*
9 *Funtastic World*
11 *Bravestarr*
21 *Sesame Street*
H **Movie:** *He's My Girl*
M **Movie:** *Fast Forward*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *Weekend Special*
11 *Bravestarr*
13 *Metro Week in Review*
S **Movie:** *Hurry Sundown*

8:00 a.m.
2 *The Adventures of Raggedy Ann and Andy*
4 *Kissyfur*
5 *World Tomorrow*
11 *Hit Video*
13 *Adam Smith*
21 *American Adventure*

8:30 a.m.
2 *Superman*
4 *Gummi Bears*
5 *Cardinal O'Connor*
7 *New Adventures of Winnie the Pooh*
11 *Hee Haw*
13 *Wall $treet Week*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *McCreary Report*
9 *Superman*
11 *America's Top 10*
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*
H *Divorced Kids' Blues*
M **Movie:** *For Pete's Sake*

9:30 a.m.
7 *Real Ghostbusters*
11 *Dick Clark's Golden Greats*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Chipmunks*
5 *W.W.F. Wrestling*
9 *Munsters Today*
11 *Soul Train*
13 *Firing Line*
21 *Business of Management*
31 *Body Electric*
H *Inside the NFL #10*
S **Movie:** *Going Home*

10:30 a.m.
2 *Garfield and Friends*
4 *Alf*
7 *Scooby Doo*
9 *My Favorite Martian*
13 *American Interests*
31 *State of the Arts*
M **Movie:** *Jaws: The Revenge*

11:00 a.m.
2 *Mighty Mouse*
5 *Learning the Ropes*
7 *Bugs Bunny*
9 *Buck Rogers*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Crazy for Food*
31 *Video Music Box*
H **Movie:** *Heart of a Champion: The Ray Mancini Story*

11:30 a.m.
2 *Teen Wolf*
4 *Ed Grimley*
5 *Small Wonder*
13 *Open Mind*
21 *Victory Garden*

NOON
2 *Hey Vern! It's Ernest*
4 *Punky Brewster*
5 **Movie:** *Absent Minded Professor* (1961).
7 **Football:** Syracuse vs. Boston College
9 *Three Stooges*
11 Wrestling
13 *GED*
21 *Gourmet Cooking*
31 *Eye on Asia*
M *Max Movie Show*
S **Movie:** *Surrender*

12:30
2 News
4 *New Archies*
13 *GED*
21 *This Old House*
H **Movie:** *Guess Who's Coming to Dinner*
M **Movie:** *Santa Fe Trail*

1:00
2 *Dr. Fad*
4 *Born Famous*
9 Wrestling
11 **Movie:** *Treachery and Greed on the Planet of the Apes* (1974).
13 *Currents*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope*

1:30
2 *Crunch Course II*
13 *Fueling the Future*
21 *French Chef*

2:00
4 *Future Sports Legends*
5 **Movie:** *Fantastic Voyage* (1966).
9 *Hawaii 5-0*
21 *Joy of Painting*
31 *Japanese Theatre*
S **Boxing**

2:30
2 **Football:** College Games To Be Announced
13 *Science Journal*
21 *Art of William Alexander and Lowell Speers*
H *Courage*
M **Movie:** *Hellcats of the Navy*

3:00
4 **Bowling:** PBA Fall Tour
9 *Knightrider*
11 **Movie:** *The Border* (1981). Jack Nicholson.
13 *Nova*
21 *Motorweek*
31 *Ramona Stories*
H **Movie:** *Police Academy 4: Citizens on Patrol*

3:30
7 **Football:** College Games To Be Annnounced (concludes at 7)
21 *Rod & Reel Streamside*
31 *Ask Congress*

4:00
5 **Movie:** *The Sea Hawk* (1940). Errol Flynn.
9 *Knightrider*
13 *Innovation*
21 *Woodwright's Shop*
31 *TV Brazil*
M **Movie:** *Captive Hearts*

4:30
4 *Sportsworld*
13 *Good Health From Jane Brody's Kitchen*
21 *This Old House*
31 *Thinking Allowed*
H **Movie:** *My Science Project*
S **Movie:** *Summer Rental*

5:00
9 *A-Team*
11 *New Twilight Zone*
13 *Yan Can Cook*
21 *Degrassi Junior High*
31 *Lonesome Pines Special*

5:30
11 *T and T*
13 *Dinner at Julia's*
21 *Doctor Who*

6:00
2 4 News
5 *Three's Company*
9 *A-Team*
11 *Charles in Charge*
13 *Frugal Gourmet*
31 *Polish TV Network*
M **Movie:** *Westworld*
S **Movie:** *Legal Eagles*

6:15
H **Movie:** *He's My Girl*

6:30
2 4 News
5 *Too Close for Comfort*
11 *Starting From Scratch*
13 *This Old House*
31 *Hello Austria/Hello Vienna*

7:00
2 *Behind the Scenes at Wheel of Fortune*
7 News
4 *Headlines on Trial*
5 *Family Ties*
9 *It's a Living*
11 *Star Trek*
13 *Nature:* "Hawaii: Islands of the Fire Goddess"
31 *Computer Show*

7:10
21 *Blake's 7*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *M*A*S*H*
7 *New York Views*
9 *Mama's Family*
31 *Eye on Dance*
M *Original Max Talking Headroom*

8:00
2 *Dirty Dancing* (Reviewed in this issue.)
4 *227*
5 *The Reporters*
7 *Crimes of the Century*
9 *Night Stalker*
11 *War of the Worlds*
13 *Innovation:* "A Plague on the Parasites"
21 *Wonderworks*
31 *Masterpiece Theatre: A Perfect Spy*
H **Movie:** *Suspect*
M **Movie:** *Morgan Stewart's Coming Home*
N **Movie:** *Henry V*
S **Movie:** *Surrender*

8:30
2 *Raising Miranda*
4 *Amen*
13 *Wild America*

9:00
2 *Simon & Simon*
4 *Golden Girls*
5 *Beyond Tomorrow*
7 *Police Story: Watch Commander*
11 *Friday the 13th*
13 *Mystery! The Return of Sherlock Holmes II*
21 *Hot Metal*
31 *Upstairs, Downstairs*

9:30
4 *Empty Nest*
21 *Dad's Army*
M **Movie:** *Norman's Corner*

10:00
2 *West 57*
4 *Hunter*
5 9 News
11 *Monsters*
13 *Film on Film: Gable*
21 *Fresh Fields*
31 *The Citadel*
H *Women of the Night II*
M **Movie:** *Scared Stiff*
S *Dionne Warwick*

10:30
5 *Taxi*
9 *Benny Hill*
11 News
21 *Solo*
N **Movie:** *Gaby—A True Story*

11:00
2 4 7 News
5 *Comedy Strip Live*
9 *Barney Miller*
11 *Tales From the Darkside*
13 **Movie:** *Double Indemnity* (1944). Fred MacMurray, Barbara Stanwyk.
21 *Fawlty Towers*
31 *World TV Presents*
H *The Hitchhiker*
S *Cinderella*

11:30
4 *Saturday Night Live*
7 News
9 *Freddy's Nightmares*
11 **Movie:** *The Money Pit* (1982). Tom Hanks, Shelley Long.
21 *Off-Hollywood*
H **Movie:** *The Stepfather*
M **Movie:** *Mind Killer*

11:45
2 *Rockford Files*
7 **Movie:** *Touch and Go* (1986). Michael Keaton.

MIDNIGHT
5 *Columbo: Old Fashioned Murder*
21 **Movie:** *A Farewell to Arms* (1932). Gary Cooper, Helen Hayes.

12:30 a.m.
9 *Alfred Hitchcock Presents*
N **Movie:** *True Stories*
S **Movie:** *The Barbarians*

12:55 a.m.
2 **Movie:** *The Migrants* (1974). Cloris Leachman, Ron Howard, Sissy Spacek.
13 **Movie:** *A Letter of Introduction* (1938).

1:00 a.m.
4 *It's Showtime at the Apollo*
9 *Sustaining*
M **Movie:** *She's Gotta Have It*

:05 a.m.
H **Movie:** *The Kentucky Fried Movie*

:30 a.m.
5 *Naked City*
1 News

:45 a.m.
7 **Movie:** *The Firechasers*

:00 a.m.
1 *Runaway With the Rich nd Famous*
4 *New Record Guide*
9 *Home Shopping Overnight*
S **Movie:** *The Whoopee Boys*

:29 a.m.
2 **Movie:** *The Comedy Company* (1978). Jack Albertson, George Burns.

:30 a.m.
4 *Life's Most Embarrassing Moments*
5 **Movie:** *Times Square* (1980). Tim Curry, Trini Alvarado.
11 *Tales From the Darkside*
H **Movie:** *The Big Town*
M **Movie:** *No Way Out*

2:40 a.m.
13 **Movie:** *The House of Seven Gables* (1940).

3:00 a.m.
4 *Hardcastle & McCormick*
11 **Movie:** *Born to Be Sold*

3:30 a.m.
S **Movie:** *Legal Eagles*

:45 a.m.
7 **Movie:** *Rendezvous Hotel* (1979). Bill Daily.

:10 a.m.
3 **Movie:** *Mad Love*

:30 a.m.
H **Movie:** *Suspect*
M *Norman's Corner*

:39 a.m.
2 **Movie:** *Night Games* 1974). Barry Newman, usan Howard.

:00 a.m.
5 *I Love Lucy*
M **Movie:** *China Girl*

:18 a.m.
5 *Popeye*

:30 a.m.
7 *Guns of Will Sonnett*
1 News
3 *Elephant Games*
S **Movie:** *White Lies*

SUN., NOV. 13

:00 a.m.
4 *Spectacular World of Guiness Records*
5 *Gilligan's Island*
7 *Insight*
9 *Sustaining*
11 *News Magazine*
13 *Nature*
21 *Sesame Street*
S *Just For Kicks*

6:30 a.m.
2 *Bravo*
4 *Marvel Action Universe*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *Hispanic Horizons*
11 *Christopher Close-up*
H *Survival: Wild Seas, Wild Seals*
M *All the Best, Steve Allen*
S *Out of Time*

7:00 a.m.
2 *Young Universe*
5 *Hour of Power*
7 *Christian Lifestyle Magazine*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*

7:20 a.m.
M **Movie:** *Texas*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
H *Tales of Little Women*
S *The Elephant's Child*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Porky and Bugs*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*
S *The Quest*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Dennis the Menace*
7 *Health Show*
13 *Mister Rogers*
H **Movie:** *Like Father, Like Son*

9:00 a.m.
2 News
4 *Sunday Today*
5 *Denver the Dinosaur*
7 **Movie:** *The Heavenly Kid* (1985). Lewis Smith, Jason Gedrick.
9 *The Jetsons*
11 *Transformers*
13 *Sesame Street*
21 *Ramona*
M *James Stewart's Wonderful Life*

9:30 a.m.
5 *D.J. Kat*
9 *Bugs and Friends*
11 *Teenage Mutant Ninja Turtles*
21 *Reading Rainbow*
M **Movie:** *Mr. Smith Goes to Washington*

10:00 a.m.
9 *Steampipe Alley*
11 *Fantasy Island*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
S **Movie:** *My Demon Lover*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Wonderful World of Disney*
11 *Love Boat*
13 *Ramona*
21 *Inside Albany*
H *Second Annual Prince's Trust All-Star Rock Concert*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
7 *Business World*
9 *Munsters Today*
13 *Wild America*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 *Sunday Morning Home Show*
7 *This Week With David Brinkley*
9 *Triple Threat*
11 *At the Movies*
13 *Newton's Apple*
21 *Wall $treet Week*
H **Movie:** *The Far Country*
S **Movie:** *Far From the Madding Crowd*

11:45 a.m.
M **Movie:** *Dirty Dancing*

NOON
2 *This Is the NFL*
4 *Grandstand*
5 *WWF Wrestling Challenge*
9 **Movie:** *Zapped* (1982). Scott Baio, Willie Ames.
11 **Movie:** *Rio Grande* (1950). John Wayne, Maureen O'Hara.
13 *South Africa Now*
21 *Adam Smith*

12:30
2 *NFL Today*
4 *NFL Live*
7 *News Conference*
13 *Inside Albany*
21 *Wild America*

1:00
2 **Movie:** *The Dream Makers* (1975). James Franciscus, Kenny Rogers.
4 **Football:** Jets vs. New England Patriots
5 **Movie:** *Sunset Limo* (1983). John Ritter, Susan Dey.
7 *Like It Is*
13 *Inside Washington*
21 *Nature*

1:30
13 *Washington Week in Review*
H **Movie:** *Baby Boom*
M **Movie:** *Amazing Grace and Chuck*

2:00
7 *War and Remembrance: A Living History*
9 **Movie:** *Meatballs* (1979). Bill Murray, Harvey Atkins.
11 **Movie:** *The Ice Pirates* (1984). Robert Urich.
13 *Great Performances:* "Tales From the Hollywood Hills—The Golden Land"
21 *American Experience*
31 *In Search of the Trojan War*

2:30
2 **Movie:** *High Risk* (1976). Victor Buono.
7 **Movie:** *Purvis G-Man*
S **Movie:** *Baby. . .Secret of the Lost Legend*

3:00
5 **Movie:** *The Seven Ups*
13 *Hollywood Legends: Steve McQueen*
21 *The Collectors*
31 *Polish Sunday*

3:30
21 *Madeleine Cooks*
H **Movie:** *Hoosiers*
M **Movie:** *Secrets of the Bermuda Triangle*

4:00
2 **Football:** Giants vs. Phoenix
4 *Super Chargers: Motor Maniacs*
7 **Movie:** *Dillinger* (1973). Warren Oates, Ben Johnson.
9 *My Secret Identity*
11 **Movie:** *Flash Gordon* (1980). Sam J. Jones, Melody Anderson.
13 *American Experience:* "Do You Mean There Are Still Real Cowboys?"
21 *Great Chefs of the West*
31 *Polish TV Network*

4:30
4 *World Class Women: Marge Scott*
9 *Out of This World*
21 *Frugal Gourmet*
S **Movie:** *China Rose*

5:00
4 *Public People, Private Lives*
5 **Movie:** *48 Hours* (1982). Nick Nolte, Eddie Murphy.
9 *Knightrider*
13 *The Mind:* "Pain and Healing"
21 *Nova*
31 *Direct Line: Israel/USA*
M **Movie:** *World Without Sun*

5:30
H *Wild Seas, Wild Seals*

6:00
4 7 News
9 *A Team*
11 **Movie:** *Superman* (1978). Marlon Brando, Gene Hackman, Christopher Reeves.
13 *Power of Choice:* "Sex." Ten-part series in which comedian and youth counselor Michael Pritchard talks to teens about their problems and helps them make choices and find solutions.
21 *Adventure:* "In the Realm of the Shark"
31 Korean Programming (concludes at 8 p.m.)

6:30
4 *Fight Back*
13 *C.E. News Magazine.* Reporters aged eight through fourteen investigate stories of national and international interest.
H **Movie:** *Sweet Lorraine*
M **Movie:** *Fandango*
S **Movie:** *My Demon Lover*

7:00
2 *60 Minutes*
4 *Mickey's 60th Birthday*
5 *21 Jump Street*
7 *Incredible Sunday*
9 *T. J. Hooker*
13 *Wonderworks:* "Necessary Parties." Alan Arkin, Julie Haggerty .
21 *Louisiana Cookin'*

7:30
21 *French Chef*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 **Movie:** *War and Remembrance.* Part I—Part II plays 11/15 at 9. See John Leonard's review in this isue.
9 *Untouchables*
13 *Nature: The Nature of Austrailia:* "A Portrait of the Island Continent: A Separate Creation"
21 *This Old House*
31 *Blake's Seven*
H **Movie:** *Like Father, Like Son*
M **Movie:** *Dirty Dancing*
N **Movie:** *A Man and a Woman*
S **Movie:** *Ruthless People*

8:30
4 **Movie:** *Back to the Future* (1985). Michael J. Fox, Christopher Lloyd.
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *Where the Hell's That Gold*
5 *Garry Shandling*
9 *Untouchables*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: A Perfect Spy*
21 *Nature: The Nature of Australia:* "A Portrait of the Island Continent"
31 *Window on World TV*

9:30
5 *Tracey Ullman*
S *Celebrity Close-Up*

10:00
5 *Duet*
9 11 News
13 *Volunteerism.* A documentary about those who volunteer their time to help the less fortunate.
21 *Mystery! The Return of Sherlock Holmes II*
H **Movie:** *Baby Boom*
M **Movie:** *Soul Man*
N **Movie:** *Wolf at the Door*
S **Movie:** *Critical Condition*

10:30
5 *Current Affair Extra*
9 *D.C. Follies*
11 *Odd Couple*
13 *Good Neighbors*
31 *The Sexual Brain*

11:00
2 4 5 7 News
9 *Barney Miller*
11 *Cheers*
13 *Channel Crossings: Where to and Back—Santa Fe*
21 *Casebook of Sherlock Holmes*
31 Korean Programming

11:30
2 News
5 *Sports Extra*
7 News
9 *Baretta*
11 *The Honeymooners*
N **Movie:** *All About Eve*

11:45
2 7 Sports
M **Movie:** *Eye of the Tiger*
S **Movie:** *The Sicilian*

MIDNIGHT
2 *USA Today*
4 *Sports Machine*
5 *Kojak*
7 *Siskel & Ebert & the Movies*
11 *Star Trek*
21 *Masterpiece Theatre: By the Sword Divided II*
H *First & Ten: The Bulls Mean Business*

12:30 a.m.
4 *Michelob Presents...Sunday Night*. A blend of music, comedy, animation, and memorablilia. Co-hosted by David Sanborn and Jools Holland.
7 *Entertainment This Week*
9 *Dallas*
21 *Off-Hollywood*
H **Movie:** *Positive I.D.*

1:00 a.m.
2 *Wipeout*
5 *Naked City*
11 *Odd Couple*
13 *Kristallnacht: The Journey From 1938 to 1988*

1:30 a.m.
2 *Wipeout*
4 *Ben Casey*
7 **Movie:** *Terraces* (1977). Lloyd Bochner, Julie Newman.
9 *Sustaining*
11 News
M **Movie:** *Jumpin' Jack Flash*

1:45 a.m.
S *Suzanne Somers Presents: Triple Crown of Comedy*

2:00 a.m.
2 *Nightwatch*
5 *Love Your Skin*
9 *Home Shopping Overnight*
11 *At the Movies*
13 *A Portrait of Elie Wiesel*
H **Movie:** *Man on Fire*

2:30 a.m.
4 *Positively Black*
5 *Credit Time Bomb*
11 **Movie:** *All the President's Men* (1976). Robert Redford, Dustin Hoffman.

2:50 a.m.
7 **Movie:** *The Bell Jar* (1979). Marilyn Hassett, Julie Harris.
S **Movie:** *Liz*

3:00 a.m.
4 *First Estate: Religion in Review*
5 *Mission Impossible*

3:15 a.m.
M **Movie:** *The Princess and the Call Girl*

3:30 a.m.
5 *East Side Kids*
H **Movie:** *The Annihilators*

4:10 a.m.
S *Coast to Coast*

4:50 a.m.
M **Movie:** *Flashpoint*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *The Business File*
H **Movie:** *The New Kids*

5:19 a.m.
5 *Popeye*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
11 News

NEW YORK
TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

HOUSE
Westchester

The Limited Edition Collection of Chatham and Devon Homes in Westfield Circle are now available for purchase.

An enclave within an enclave, Westfield Circle is the most distinctive and private area of Cobblefield. Only six of these homes will ever exist... Call today for directions

(914) 682-0002.

COBBLEFIELD

Classic Westchester Luxury Homes.

Sponsor: Westwood Associates. Developer: The Jack Parker Corporation.
Exclusive Sales Agent: The Marketing Directors, Inc.
Offering by Prospectus Only.

APARTMENT
New Jersey

Hillside, NJ—20 mins NYC, lux 2 BR, 2 bth town house, w/w crpt, W/D, EIK, ceil fans, cath ceils, close to trans. $1000/mo. Avail immed. Call 201-355-8596

APARTMENT/HOUSE SITTING

Prof'l, Mature Man—Will House-Sit Now Through Springtime. Call (212) 353-2500

APARTMENT/HOUSE TO SHARE

Enjoy Lower Costs—Pleasures of suburban living in Chatham, NJ. Nonsmoker, to share nice home, big yard w/female prof'l & 2 cats. $500/mo. Call 201-635-1420

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

SUBLET

E. 70's—Lux river vu, security doormen. 1BR furn, maid srvc & utils incl. Long/short term. 212-288-3882; 609-487-8329.

Executive Couple—Spending a few mnths in town, will take excellent care of your lovely apt, plus substanial rent. Top references. Call 516-466-5497 aft 6pm

LIVING LOFT

VILLAGE LOFT BARGAIN
Hurry! superb loc off 5th ave, 2000 sf, sunny, 16 windows, assume mtge $550,000
Elizabeth Frothingham (Res) 212-260-2748
Albert B. Ashforth, Inc. 212-288-9400

COOPERATIVE/CONDO
Manhattan

EAST 87TH ST. CO-OP
1 BR, 1 bath, 900 sq ft, PLUS 300 sq ft terr, full-service bldg, newly renov kit, bath & windows, lrg dining alcove, Mt $1,034 incl all utils, **60% tax deductible.** $229,000. By Owner 212-722-1606. No Brokers

RSD/114th St Mint 6 1/2 Rms

RSD PREWAR BIG 6
1500 sf in immediate move-in cond. Sunny & quiet w/panelled FDR, parquet flrs, hi ceilings & partial river view. Restored full-service building, near Columbia U. $485,000, Mt $749. No Fee 212-873-4130

Inwood · W. 215th St—Duplex penthouse, 2 BR, 1 1/2 bth, mod kit, sunken LR, lrg wrap terr, river vus, nr parks, & express trans. $649 maint, ask'g $220,000. 212-569-2479

70's East 8 Rms

TRIPLE MINT 3000 SF
NEW EXCLUSIVE
Dazzling details: marble gallery to FDR. 26' LR flows to lib, 3 BRs & 4 bths! Master suite has his & her marble bths & office & dress rm. Lndry rm, mds rm & bath. Asks $1,250,000. Call Roberta Kaye at 212-836-1041 or (h) 867-2858
THE CORCORAN GROUP

East 70's—Lrg studio co-op, huge terr, great views & closets, 16th flr, low maint, drmn, gar. $145,000. 212-772-1915 Owner

Gren Vill Prime 5 Rms

EXECUTIVE HOME
Plush 3 BR, 3 bth architecturally innovative family home has: EIK, din area, 10 closets. 1800 sunny sq ft. Drmn & roof garden. Asking $795,000. Call Jenny Lieberman at 212-925-6700 or (h) 675-0824
THE CORCORAN GROUP

MURRAY HILLS
CREME DE LA CREME
Pre-war Condo, f/s bldg, 900 sq ft, 1 BR, long ent foyer leading into 460 sq ft of liv/din. BR is 265 sq ft. Contact Stacy Greenes

ONE-OF-A-KIND TRIBECA LOFT
Price reduced on 1700 sq ft spectacular open space w/2 BRs, 2 bths, 16 ft ceils & the enchantment of a huge skylight. Motivated seller. Askg $455K. Low Mt $481. Please call Maureen Tsang

IMAGINE THIS...W. VILLAGE
2 BRs/2 bths pre-war condo in f/s bldg w/wbfp. Sunny So. exposure, sep dining area, bleached flrs. Low CC. Askg $450K. Call Laura Strakele

WEICHERT REALTORS
212-463-7400

49th & 2nd—Sterling Plaza, $285K. 1 BR, 1 1/2 bths. Mt $550. Owner 212-758-6998

COOPERATIVE/CONDO
New Jersey

No. Bergen—Lrg new 2 BR, 2 bth, 1350 sq ft, gar, skylight, 1 blk to NY bus. Mt $116. Ask'g $189,900. Owner 201-861-9049 eves.

Spectacular Manhattan View
On Blvd East, just reduced, featuring lots of closets, light & airy, in elegant pre-war bldg, w/marble foyer, conference room, basement storage & laundry facility & a spectacular view of Manhattan.
Call Eve Krukis 201-963-1400

HOUSE
Rockland

Contemporary 3 BR & Den—Nr Nyack, easy commute to NYC, for rent $1650/mo. Call Anne Meara 914-634-4202.

HOUSE
Nassau-Suffolk

HUNTINGTON BAY, LI, NY

PREWAR ELEGANCE
Longing for the charm & grace of another time? Step into early 20th Century living. Just steps from your private beach. Detailing to rival Brooklyn Heights' brownstones. Outstanding seaside community. Water views forever....$455,000
Call Pat Figlioulo
DANIEL GALE AGENCY
516-427-6600

PORT WASHINGTON SANDS POINT
Call for free brochure to area. Just 33 mins to Midtown. Over 400 Gold Coast listings to discuss. **Gatsby Carriage House** 3 BRs, 36-ft LR, on secluded acre plus. $795,000. **100-Yr-Old Colonial** with sep 2-BR apt, water view $465,000
HARBOUR TOWN REALTY
1-800-562-3377 or 516-883-0990

HOUSE
Connecticut

ESTATES · WESTPORT, CT
For the Chairman of the Board. Sophisticated weekend retreat. Beautiful, private 2-acre estate setting. Pool & court. Pristine condition. $1,500,000

John Hyde House. Circa 1790. Rambling 18-rm Colonial. 8 fireplaces. Formally landscaped estate grounds. Pool & tennis court. A significant landmark home. $2,150,000
264 Riverside Ave, Westport, CT
203-226-5100
WEICHERT REALTORS

Washington, CT Litchfield County

Restored Antique Farmhouse
2 lawned & wooded acres in a village setting. 3 bedrms, 2 baths, dining rm, breakfast rm, porch, French doors. Charming & sunny. Asking $235,000.
Call Owner · 203-868-7836

HOUSE
Westchester

Pelham Pelham Manor 29 MIN NYC
ENGLISH COUNTRY
Stucco, Pel Hts, slate roof, leaded windows 9 rms, 2 bths, fireplaces, short walk to RR $475,000
ANN DE SANTIS, Realtor
4550 Boston Post Rd 914-738-1360

Continued on next page.

Continued from previous page.

HOUSE
New Jersey

MONTCLAIR, NJ
• THE HOT SUBURBS •
BIG TOWN ENERGY
ON TREE-LINED LANES
As reviewed in the cover story by Marilyn Bethany in the New York Magazine issue of Oct 31, 1988.
• FROM STARTERS TO MANSIONS •
Victorians, Colonials, Tudors,
Contemporaries
Many homes, ranging from
$250,000 to $2,000,000.
For app't, contact - **Harvey Quintal**
Days 201-783-5058 · Eves 201-744-4524
SCHULTZ REAL ESTATE
MONTCLAIR, NJ

Princeton Township—An architectural gem set on nearly an acre of very private grounds bordered by large trees & meandering brook. This 3-4 bedroom contemporary w/walls of glass is offered at $539,900. **Stewardson-Dougherty Real Estate.** In NJ, call collect: 609-921-7784. Outside of NJ: 800-542-0067

To advertise in New York Magazine's
Town And Country Properties, call
Margaret Russo at 212-971-3155.

HOUSE
Orange County

SWEEPING HUDSON RIVER VIEWS
Unique luxury Estate House renovation - easy care. 1 hr NYC. 73-ft riverfront rights. Country club adjacent.
$435,000 Owner 212-319-1851

HOUSEBOAT

Perfect Mnt-Free Yr-Round Rental—For couple with small boat, lux CA-type houseboat, near AC, slip alongside - great in winter, pool in summer, protected pvt Marina. $12,000/yr. Call 609-927-3274

COUNTRY PROPERTY
For Sale/Rent

FEEDS/NOURISHES THE SOUL

ABSOLUTE PRIVACY ATOP A KNOLL. The Interior Mirror Reveals a COZY, SNUGGLE IN, Light-Filled, Huge HEARTH-WARMED Custom CAREFREE 2 Story Cedar HME, w 3 BRs, 2 B's/jacuzzi, a Cook's Kit. Sit BESIDE & OVERLOOK Deep SP. FED Swim/Skate POND, in Your Grassy, Sunny, Treed, Front Grounds. Surrounded by 8 ACS of SOUL FEEDING OUTDOORS - UTTER PEACE! Read, Walk, X-Cntry Ski, Cogitate, excel trout fish, ENTERTAIN/BE ALONE! A Steal $175,000

VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

Woodstock, New York
"MAVERICK KNOLLS"
Townhomes - Country Living -
Mag Mt Views - Pool, tennis, golf, skiing.
2 BR-den-1 1/2 bths, Ranch $149,990
3 BR-den-2 1/2 bths, 2 story $153,990
16 homes left - open daily except Tues
n.m. Obedin co inc - agent
(914) 331-1800 or (914) 679-5711

OCEANFRONT

S.W. Nova Scotia, 26 Acres, 425 ft, excellent elevation, nicely wooded, good soils, surveyed, minutes from Summer Town & golf course. Owner financing. $47,500
Brad 718-358-1658

GENTLEMAN'S MINI-ESTATE

18 beautiful acres of lush, open meadows and thick woods surround this private country home. Secluded property starts at the end of a quiet country road and includes well-kept barn and fenced-in fields, ideal for horses. Spacious 3-BR home features lrg LR w/cathedral ceil and brick frplc, fam rm, mod kitch & enclosed porch. This mountain hideaway provides unequalled privacy that will bring you years of pleasure for only $179,000

McKean Real Estate
BARRYVILLE, NY 914-557-8338
WHITE LAKE, NY 914-583-6003

COUNTRY PROPERTY
For Sale/Rent

HAVERFORD PENNSYLVANIA
$1,100,000.00
Circa 1891, Architect: Frank Furness

FERNLEDGE

A rare opportunity to aquire a Classic. Splendid setting that cannot be duplicated. Complete security and privacy, yet it is only 15 minutes from Philadelphia and 1 hour 30 minutes to Manhattan. Charming one-of-a-kind Victorian.

Emlen Wheeler Company
Exclusive Sales Agent: Barbara McDaniel, GRI
Brochures Available call (215) 649-2800

EXECUTIVE RETREAT

The driveway begins with prestigious iron gates and slowly winds its way to the mountain's top thru 412 acres of estate property, providing total seclusion. The home is contemporary in design and offers a fabulous stone fplc, gourmet kitch, FDR, 6 BRs & 5 bths. The heated swimming pool's cabana features shower and snack bar and is located next to regulation size tennis court that is lit for night play. Gatehouse at the base of the mountain has 2 BRs and is perfect for caretaker or additional guest. Just 2 hours from NYC. An investment that will bring you pleasure for $550,000

McKean Real Estate
WHITE LAKE, NY 914-583-6003
BARRYVILLE, NY 914-557-8338

HOUSE OTHER

Government Homes—From $1 (U repair). Delinquent tax property. Repossessions. Call (1) 805-687-6000, Ext. GH-20078 for current repo list

IRS FORECLOSURES
Being sold for back taxes. Also repossessed VA & HUD homes from $1, you repair. No credit checks. Unbelievable opportunities. **CALL (805) 682-7555, Ext H-1290** for repo list your area.

Reach over 1.4 million readers in
NEW YORK MAGAZINE'S
TOWN AND COUNTRY
PROPERTIES
Call Margaret Russo at
212-971-3155
Source: 1988 SMRB

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Any 7 days Club Med—Save $75 a person. 516-242-1212. Out of NY 800-237-5229.

Skinny Dip Resorts & Cruises—Come home tan all over, Florida and Caribbean. Travel Naturally. Box 2468 Lutz, FL 33549-2468. (813) 948-1303

ClubMed
AT A DISCOUNT
(212) 219-0612 1 (800) 999-8748
TRAVELBROKERS M-F, 9-6, Sat 10-5

Hudson River Wine Tours—3 wineries, lunch and tastings. Call 212-228-WINE

AIRLINE

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $430. Paris $450. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

AIRLINES NOW HIRING
Travel Agents, Flight Attendants, Mechanics, etc. Entry level and up. Salaries to $105K. Call 805-682-7555 ext. A-1049

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

Cruise Headquarters—Discounts on all major cruise lines. 212-840-2571

Overseas and Cruiseships Employment
Many positions. Work month - home month. Call 805-682-7555 ext. S-1033

SEASONAL RENTAL

Westhampton Rental - 5BR - for Holiday
Lg contemp, tennis, fplc. 212-308-5885

BED & BREAKFAST
New York

B & B U.S.—Ultra lux 1BR, exclusive loc (E.80's). From $75/night. 212-879-2276

A Unique Bed & Breakfast Agency
invites you to list your hosted apartment.
For more information, please contact
The Bon Vivant Agency. 212-966-1732

INN New York City
Unique lodgings for our privileged clients. 212-580-4437. (Host inquiries welcomed.)

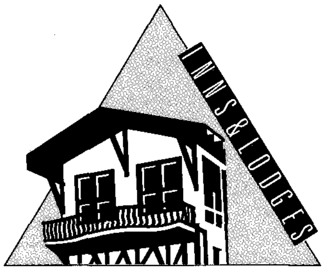
Advertise—Your B & B in NY Magazine's Travel Section. Call 212-971-3155.

Continued on next page.

TRAVEL

SHORT-TERM RENTAL

Wanted: Furnished Manhattan Apartments for rental on a short-term basis for Bed & Breakfast Agency. Please contact The Bon Vivant Agency. 212-966-1732



INNS AND LODGES
New York

RSVP RESORT RESERVATIONS
Chalets · Hotels (no service fee)
Fall/Holiday/Ski Pkgs. Hunter/Windham
518-263-HUNT **800-458-RSVP**

Southampton - VILLAGE LATCH INN Intimate, sophisticated, internationally known. Suites, duplexes, fireplaces. FALL GETAWAY RATES. Also available - rent your own mansion house for your Thanksgiving Reunion. 3-10 bedrooms on our in-town 5-acre compound. **101 Hill Street.** **516/283-2160**

Enchanting Places—in THE 1500 MOST INTERESTING INNS, LODGES, HOTELS & GUEST HOUSES IN THE US. 285 pages, 550 pictures. Great gift. $12.95 plus $1.80 tax/ship: National, Box 120-N, Fairport, NY 14450. 800-727-2120. MC/VI

De Bruce Country Inn—In the Catskill Mts, woods & streams, superb food, near NYC. Reserve Thanksgiving. 914-439-3900

INNS AND LODGES
Vermont

Hawk Inn and Mountain Resort
Vermont's Ultimate Ski Destination, nestled in the beautiful Green Mountains, only minutes from Killington and Okemo. Glass-enclosed health spa, heated indoor pool, fine dining, and complimentary transportation to the slopes. **1-800-451-4109 or 1-802-672-3811.**

RESORT
New York

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the JERONIMO FAMILY. 33 rooms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 pp. 3 superb meals incl. Walker Valley, NY **914-733-5652** VI/MC

VILLA/CONDO/APTS
The Islands

St. Maarten—Waterfront 2-3BR villas, a/c, maid, pool, low air/car. 804-353-5970.

Bahamas Paradise Island—1 BR villa. 201-656-0505 am, 201-233-2704 pm.

Anguilla. Lovely Hilltop 1BR—Villa, furn, nr beaut beaches. Rubenstein, POB 1948, Brattleboro, VT 05301. 802-257-7436

THE WINTER CHILL IS COMING

And New York Magazine's 1.4 million readers are ready --- to hit the slopes or head down to the Islands. With an median household income of $49,091, these readers can afford to get away for a weekend or head down to the crystal clear waters of the Caribbean. New York Magazine's TRAVEL SECTION is the place to reach these people. For rates, deadlines and other information:

Call Jonathan Karron at 212-971-3155

VILLA/CONDO/APTS
Mexico

Acapulco—Villa, slps 2-14, servants, pool. Fr $100/da. 11/19-30 avail. 212-684-3255.

Cancun: Luxury, beachfront villas. Avail 12/24 to 1/2, brand-new constr. 2BR units sleep up to 7. 1BR & deluxe rooms avail. - reasonable. **516-367-6688.**

SKI AREAS
Europe

Ski Austria—One week, including airfare on Lufthansa from New York, from $569. For brochure, call: DER Tours 212-818-0150 or contact your travel agent.

CROSS COUNTRY SKI
New England

Deluxe X-C Ski Wknds—Beginners welcome. Breakaway Vacations 212-722-4221

SKI AREAS
Greene County

Think Snow/Rent Now/Ski Chalets Hunter/Windham. 'Lux Corp Ski Chalet' 6BR - Hot Tub/Sauna/Fplc. $15-25K w/Mgmt. **Mt. Top Realty. 518-263-3700**

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, MC or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Mads Buck, Margaret Russo or Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

DENTAL

· PRIVATE CONSULTATIONS ·
We offer a "Second Opinion".
1 Tooth To Complex Cases
Cosmetic Evaluations · 212-486-1993

HEALTH & BEAUTY

The Health Beauty Connection
Call For Special Introductory Offer
• Cellulite/Fat Reduction
• The "Face Lift" Alternative
• Deep Pore Facial • Reflexology • Swedish
• Cranial Massage • Chiropractic Care
• Shiatsu • Exercise
123 East 54th St. (212) 688-1990
By Appointment – Free Consultation

HOLISTIC HEALTH

Closer To Everything—Including perfection. Loving Hands massage. 212-532-0558

Sex Problems?—Don't give up! Unique approach. Tibet Bodywork. 212-580-5335

Sex Problems?—Don't give up! Unique approach. Tibet Bodywork. 212-580-5335

MEDICAL

POLYCYSTIC KIDNEY DISEASE
Bring your questions to a panel of experts. Sunday, Nov. 20, 2-5pm, Vista Hotel, World Trade Center, NY. **212-675-4288**

ACUTE OR CHRONIC PAIN
Painless office procedure. Safe, reliable technique. 212-685-3990 212-685-3438

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd, 472-3000.

HEMORRHOIDS
Outpatient, painless treatment using laser technology.
Laser Medical Associates 212-517-2850.

STOP SMOKING!
ONE OFFICE VISIT
THE ONLY MEDICALLY EFFECTIVE
WAY TO HALT NICOTINE ADDICTION
CALL FOR FREE CONSULTATION
PHYSICIAN'S SMOKE STOPPING CENTER
2 W. 86th ST (CPW) 212-787-2200
THE CLON-MED PROGRAM
Major Medical

PHYSICAL FITNESS

Beach Bodys, Ltd—Fun/slimming fitness. Private in-home trainer. 212-247-6934

Elinor Coleman - Exercise Trainer
1-on-1 workout - Home/Office/Studio
212-226-5767 for info.

Emergency Weight-Loss & Excercise
10 days loose 10lbs and shape-up.
Champion trainer at home. 800-678-Heir

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness On Hold? Personal Trainer—Openings. Call now. 212-587-0307.

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Lover Of Life Seeks Lifetime Lover—A dynamic, good-looking, refined entrepreneur, successful, Jewish, mid 30's, athletic, eeks heavenly match with a warm, pretty, ssy lady under 35. No response without oto please. NYM C904

iental/Asian Female—26-36, sought by most extremely handsome, very suc-ssful professional male with all the right alifications. You must be extremely od-looking, professional and/or suc-ssful. Photo a must. NYM C891

oking For Mr. Nice-Guy—Catholic, NJ nale, 23, 5'8", seeks an honest and lov- man, 25-36, for a serious relationship. ote/phone. NYM C882

eady To Strike A Match—Slim blond oman, 34, looking for a warm, caring, ncere loving man, Jewish, 30-45, to have d to hold. RSVP/photo/note. NYM L499

hubby Guy, Motivated—With positive tlook on life, varied interests, seeks chubby, attractive, intelligent woman of tegrity. I'm a Jewish professional, 39, 8", nonsmoker. NYM C911

ll, Cute, Witty Gentleman—36, very ight, successful, Jewish, who enjoys orts, jazz and dance - seeks attractive, telligent, happy, warm, stable, fit woman th great legs. Photo. NYM C912

Pickles, Pickles, Pickles—Now that I have your attention - I would cross more than Delancey Street to meet a Jewish woman with a fine degree of integrity who also might be down-to-earth, gentle, attractive, tall and around 30 years old. I am 36, 5'10 1/2", divorced six years, no children, with a reasonable amount of sophistication, material success and good looks. Photographs, hobbies and dreams exchanged upon request. All pictures returned. Sorry, no response without photo. NYM L486

A Man With Enough Going For Him—Is what I am looking for - that he won't feel intimidated by a highly successful, tall and attractive woman. She is actually kind, sweet, adoring and caring. I am interested in culture, fitness and travel and a man in the 45-60 age group. Communication and a two-way, emotionally enriching relationship is the name of the game. Photo/note, appreciated. NYM C804

Handsome Professional—Christian man, European background, seeks pretty, foreign-born or well-traveled American woman. Marriage and family my goal. Photo, please. NYM Y446

Professional, Successful Jewish Male—Desires to meet female, up to 33, personable, with fine values, for relationship leading marriage and family. NYM Y484

What's In It For You?—Dark eyes, dark hair, tall, trim, sensuous, huggable. Considered successful, handsome at 40, roguish artist will fall in love with you forever. Great legs, great smile, red hair a plus. Great hugs, great laughs are waiting for you. Please be brave enough and send recent photo. We need each other. NYM C915

A Village Woman—Is what I seek. If not in location, then in personal style, dress, generous social views and liberal politics. I'm a very successful lawyer, 37, 5'11", and slim. My interests include dance, theater, jazz and books. I hope you are very slim and very adorable. Photo. NYM C917

Attractive 36-Year-Old Male Doctor—Solid good looks, successful, articulate, needs female companion, for sailing trip in the Grenadines and much more. Photo please. NYM L520

Is It You?—That pretty, 5' to 5'4", slim, blue-eyed, lovely lady I'm looking for. Me - I'm 5'11", brown hair, brown eyes, ad exec, looking for the lady of my dreams. NYM C786

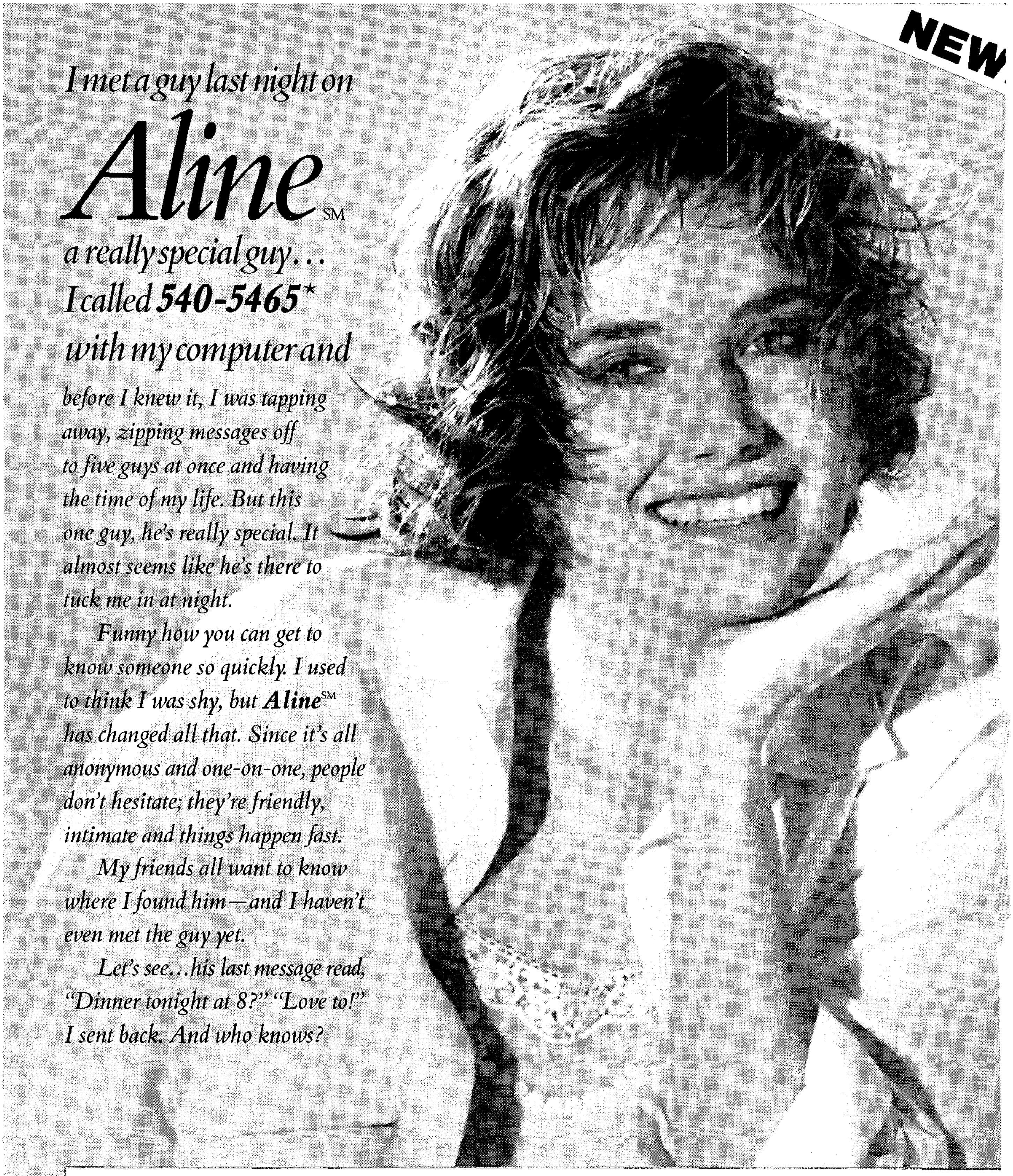
Very Attractive, Slim—Jewish brunette, 5'4", 45, vibrant, warm, caring, sincere and have a great smile, seeking compassionate male counterpart. Note/phone. Photo preferred. NYM Y390

You're Looking For Someone—Bright and accomplished, who's warm and caring too. So am I. Tall, pretty, slender, strawberry-blond, funny and liked. Seeking a special man, 36-50, to share life with. If you're that man, you won't be disappointed and I'll be pleased too. I'd love to see your note and photo. NYM Y436

Statuesque Enchantress—27, 5'9", slim, long brown hair - seeks multifaceted, health-minded man, 25-45, for best friend/lover. Photo/note. NYM Y469

Lady MD, NJ—Midwest values, overweight. Seeks low-key man, over 34, to share life/love. NYM L470

What Life Should Be—Sincere, warm and handsome Jewish MD. Great sense of humor but also deep insight and dedication. I love my career, my friends, skiing, boating and rock music. I am a very young 39, 5'10", healthy and fit, and one of the nicest people you will ever meet. I have no kids from my first marriage but would love some with the right person. That person would be a happy, warm, extremely intelligent, nonsmoking Jewish woman, 26-34, who is beautiful throughout. If life for you is already rich and fun, imagine how it could be if we were together! There is so much more to tell, but let me wait for your note with photo/phone. NYM S065



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37-Year-Old North Shore, LI Physician—Hoping to meet a very special person with whom I can share - country inns, special dinners and intimate conversations are a few of my favorite pastimes (just began tennis lessons). I'm open to find more and more. NYM Y473

Desperately Seeking Sophia—Warm, cuddly, funny, giving, decent, sensitive, strong, shy, emotionally and financially secure, too-good-to-be-true, Italian-American teddy bear - needs smart, beautiful, well-adjusted, secure, funny, cuddly, unselfish, educated, traditional, children-loving Italian woman, nonsmoker, 25-35. I know you're out there. Help me find you. Bio/letter and photo essential. NYM D202

Made And Lost Millions—And still on the go. Untiring Scandinavian-born entrepreneur, tall, distinguished, handsome. Homes in Florida, Europe. 60 - pushing 40, wants to relax in his active life with adventurous, sexy, bright, leggy, nonhousewifey lady who is looking for a well-off husband. NYM Y495

Adventurous, Green-Eyed Lady—Very pretty, intelligent, slim, funny Jewish professional, 33, with many interests, seeks attractive, dynamic, educated, witty, caring guy, 30-40, for lifetime journey. Note/phone/photo. NYM Y459

Leggy, Earthy, Sensuous—Willowy, 5'8", red-haired former model, MBA, seeks far-from-ordinary, successful, semi-sane male with style, 35-50, for exciting tomorrows and... Evening phone, please. NYM Y414

Are You A Man Who Enjoys—Skiing, bike rides, travel, being very exec level, fine things, "No Smoking" signs, the company of an attractive, very bright, loving, slim successful woman, 34, with room in her life for someone very special? Note/photo/phone. NYM L474

39, Jewish, Warm, Attractive—Intelligent professional woman asks this question: are you a man who would like to meet a nice woman who wants to share in developing a mutually satisfying relationship? I hope so. NYM Y438

New Jersey Girl—28, 5'7", slim, cute, Jewish, generally happy, seeks hard-working, articulate man, with humor, for relationship involving fun, trust, compromise and commitment. Kids okay. Photo. POB 156, Hasbrouck Heights, NJ 07604

Extremely Handsome, Athletic—Intelligent, financially secure Jewish male, 30, looking for a beautiful, special woman, for laughs and more. NYM Y451

Talented, Handsome, Funny—Insomniac, runner, in arts. 6', 160, hazel eyes, brown hair. Seeks feminine, intelligent, athletic female counterpart, 24-32. Any ethnic. Phone/photo. NYM C935

Gay Woman—Attractive, professional, 38, seeks similar, nonsmoking, sane but fun, friend/companion/lover(?) with intelligence, humor, diverse interests. Do ya wanna dance? See a movie? Have a laugh over dinner? Tell me about yourself. Include phone. POB 1029 Cooper Station, NYC 10276-1029

The Perfect Woman—NJ heiress, statuesque, PhD Harvard Home Economics (!), seeks man with humor, young enough not to drink prune juice but old enough to enjoy decaf. Note/photo/phone. NYM C853

Great Appearance—Even better contents. Outside: trim, handsome male with laughing eyes, 40. Inside: quick mind and even better values. Ivy-overeducated, successful publisher/restaurant reviewer, nonsmoker seeks relationship with successful, bright, slightly wicked lady. Photo. NYM Y444

Exotic Black Beauty—Foreign-born, tall, slim, sensuous, sophisticated, independent, has joie de vivre and an international background. Seeks tall, interesting, romantic, very successful, mature man of quality (over 40). Bio/photo. NYM Y376

Looking To Build An Empire!—Cute, bubbly strawberry blond, human dynamo (white female, 34) looking for counterpart. Successful professional in real estate field, searching for ambitious, dynamic, powerhouse white male, late 20's to late 30's. Prefer sandy hair, light eyes, around 5'10". No drugs. This union to bring about the transformation of mediocrity into genius. NJ seeks NJ. Photo/letter. POB 576, Springfield, NJ 07081.

Classic Brunette Protestant Female—Sips wine on Martha's Vineyard, races snipe on LI, in search of tall male Christian corporate type, 45-55 for TLC. NYM L531.

Exuberant, Attractive Female—Psychologist, 38, Jewish, slender, warm. Loves jogging, travel and the outdoors. Looking for a loving, compassionate man to share her future with. NYM L506

Pretty, Petite Package—Slim, blond, 56, educated widow, seeks successful, sensitive, fun-loving man who is as happy doing a tango as reading a book. Central Jersey. Photo, please. NYM Y447

Bright, Attractive, Creative—Successful career woman seeks successful, sharing, communicative man, 39-49, who knows how to be. I like painting, skiing, movies, tennis, Ted Koppel, cuddling up with a great book, exciting man or both. You like dark hair, freckles, a great pair of legs on a terrific lady who can't resist your sublime sense of humor. No smokers please. Photo/phone. NYM L476

Willowy, Dark-Eyed, Sexy—And smart, single Jewish female, involved in the arts, seeks literate, athletic, New York City male, 26-38, with a wild streak - but capable of commitment, a sense of humor a must. NYM Y450

My Dog Will Love You—I might too, if you are a thinking, considerate, accomplished professional who enjoys his work. Be communicative, solvent, 38-50, attractive, tallish, have sense of humor and don't object to cigarettes. I'm 35, divorced, told I'm beautiful, with a gentle voice and warm heart - a well-educated professional who treasures friendship and would enjoy making the right man happy. Do send note with photo and phone. The search may be over. NYM Y458

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Big Blue Eyes, Pretty Face—Warm smile, 5'4", slim, shapely and soft-spoken are what you will notice first. Later you'll find a warm, sincere, open, playful, loving female. This Manhattan professional would love to meet a sincere, giving, successful, fit, nonsmoking man, 38-52, who is emotionally ready for the relationship of his life. NYM C887

Everything To Gain—Nothing To Lose by meeting after work for dinner. This 5'8", attractive, 32-year-old Manhattan professional with dark hair and eyes, who loves all things Manhattan, sports (especially golf) and cooking, seeks slim, athletic woman, 26-32, sincere, easygoing, who enjoys same. Photo. NYM L489

Lady Seeking A Kind, Gentle—Humorous, old-fashioned, preferably Jewish gentleman, who enjoys boating, fishing, theater and dancing. I'm intelligent, attractive and warm. NYM L477

Attractive, Blond Attorney—5'9", 34, seeks tall, successful man for autumn romance and maybe more. NYM Y463

Lovely, Long-Legged—Strawberry blond professional, 34, seeks sincere, sophisticated, successful NJ man for lasting relationship. Note/photo/phone. POB 852, Chatham, NJ 07928

Attractive, Caring Man—A young 36, 6'3", 235 lbs, single white male, successful, own business, likes dining out, water skiing, spending time with someone special. Seeks 25-35, single, divorced white female, 5'6"-6', with good sense of humor but not too much fun, maybe a little shy, for serious relationship, possible marriage. Recent photo/bio/note/phone. POB 1011, Bedminster, NJ 07921.

Why Am I Doing This?—Simply to find a civilized man, 35ish-50ish, with charm, compassion and a sense of humor, to care and be cared for by a sane, attractive, witty Englishwoman. NYM C934

Special Limited Offer—26-year-old accountant, Jewish, wishes to meet a professional Jewish lady who is slim, outgoing, 21-28 years old, who enjoys sports, dining out and is ready for a total commitment. Photo/phone necessary for reply. NYM L490

Let's Capture The Chemistry—I'll make you smile. Affectionate, bright, sensuous marketing exec. High-energy Jewish female, 34, 5'6", with striking blue eyes, great looks, class and confidence, seeks successful, witty, self-assured, emotionally available, romantic male who values honesty. If you desire a lasting relationship with one extraordinary woman who can ultimately be your best friend, turn your dreams into a reality - reply with note/phone. NYM C884

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One Super Guy—5'11", Jewish, handsome (really), successful, trim, (com)passionate, athletic, with style and a real flair for the good life. Would love to meet a beautiful, intelligent woman, 25-35, with a true sense of values, class and wit. Photo, please. NYM Y465

Attractive Smith College Grad—Young 45, in love with people and life, seeks open-hearted man (Christian, unmarried, under 55) to play for keeps. I'm a writer; love books, skiing, tennis, travel; am joyful, loyal, basically unspoiled. Are you a well-educated, accomplished man who's amusing; values integrity, family ties; truly wants one special woman? Let's get together! Your kids a plus. NYM Y464

Educated, Worldly, Athletic—Manhattan corporate exec, 33 years old, 5'11", 160 lbs, enjoys fine wine, elegant dining, conversation, slow dancing. Seeks stylish, refined yet down-to-earth woman for friendship/romance. Note/photo/phone. NYM C898

Slim, Pretty Attorney—33, Jewish, seeks very bright, professional man, 34-40, tall, attractive, for permanent relationship. I have many indoor and outdoor interests, and am very fun-loving and warm. NYM Y466

Take A Chance—Bright, sensitive lawyer, 32, paraplegic, enjoys music, movies, theater, sports, quiet dinners and good conversation. Seeks warm, caring, aware woman, 21-32, with sense of humor and easy smile, for friendship, sharing. NYM Y453

Dashing Litigator—Mid 30's, seeks bright, beautiful woman, 21-30, preferably in the arts, media or fashion, for relationship of mutual respect and growth. Photo/note. NYM C899

Warm, Attractive Male MD—Seeks caring Jewish professional with model looks, in her 20's. Note/photo/phone. NYM L491

Petite, Green-Eyed, Light Hair—Unconventional, divorced female, 39, looks younger, with good figure, loves exercise, with good sense of humor. Seeks handsome, dark-haired man, in good shape, of similar age and interests, for *romance, fun and maybe even a relationship.* Nonsmoker. Photo. NYM C903

Expect The Unexpected—From this charming, tall, blue-eyed and blond, 23, male. I'm extroverted, honest and romantic. Seeking an extra-special, attractive lady, 23-27, who is bright, caring and fun to be with, with discriminating tastes. Please send note/phone/photo helpful. NYM Y496

Attractive, Tall, Slender Woman—Young 40, intelligent, Jewish, divorced nonsmoker. Loves music, travel, sports and laughter, seeks male counterpart. Note/photo/phone. NYM Y494

Last Woman You'd Expect To Meet—Strikingly attractive, successful, late 30's, young inside/out, slim, sensual, 5'6", dark eyes, long hair, down-to-earth yet sophisticated, seeks together, very attractive, 35-45-year-old, amazing, ecclectic man, 5'10" plus, successful, quick-witted, passionate, absurd who never reads these ads. Phone/photo a must. NYM D205

Refined Dolly Parton—Seeks a sophisticated, sincere, considerate, warm, very successful, creative man with a good sense of humor, 40 plus. Handwritten note/photo/phone. NYM Y468

"I Have The Simplest Of Tastes..."—And great legs! Slim/shapely female, youthful 51, divorced professional, Jewish, nonsmoker, wants to share gracious living/laughter/love with a warm, bright, stable, successful, giving, "best of breed" adult male. Bio/photo/phone, please. NYM C900

Caring, Successful, Independent—Professional in the creative arts, seeking man, 55-65, to share tennis, skiing, theater and the multiple arts, plus fun. Personal data/photo. NYM L493

Bright, Wonderful, Warm—LI widow, beautiful inside and out, seeks wonderful widower, Jewish, 59 plus, who lives well, laughs often and loves much. NYM L479

Successful, Shapely, Petite Lady—Attractive, exotic Oriental look, warm, feminine, long hair, intelligent, creative, active, healthy, nonsmoker. Seeks successful, educated, marriage-minded gentleman, 38-50, tall and slim. Please send note/photo/phone. NYM Y456

Read This Ad!—Our future together depends upon it. Do you hate singles bars and dances? See, already we have something in common. This 32-year-old, Jewish male, self-employed executive, 5'10", green/blue eyes, seeks a smart, caring and huggable woman, 23-31, nonsmoker, to share cold winter days possibly turning into warm winter nights. My 'likes' include dancing, theater, rock concerts, movies, spectator sports, evenings on the town or quiet dinners at home. If some of these things appeal to you, then I could be your man. Note/phone, photo appreciated. NYM L492

Greek Gods Need Not Apply—Charismatic Manhattanite looking for a spirited, fun-loving man, 55-60, with elan and dancing feet, who knows the worth of a good woman. Photo. NYM C885

Low Key, Unpretentious, Educated—54, seeks tall, fit, smart, strong, nonsmoking woman. Photo! NYM L482

Prime Mate—I'm not monkeying around. This handsome, successful Jewish attorney, wants to settle down and seeks an exceptional-looking woman, 25-33, NJ/NY, with brains, sense of humor and both feet on the ground. Photo necessary - will exchange. NYM Y467

Seeking Slim, Achieving—Supportive woman to share city/country life with attractive, 6', 175, professional male, 46. NYM Y308

European-Born And Bred—Extremely beautiful, 40, woman of great substance, style and class, well-read and traveled, refined, cultured and sophisticated. Would like to meet a man, 33-43, who shares above qualities and appreciates the finer things that life has to offer. Photo and letter a must for response. NYM C890

Guy Next Door—Wall Street banker, 30, 6', slim, handsome blue-eyed blond with diverse background and great sense of humor. Seeks bright, feisty lady who likes tennis, skiing, revival movies theaters, rock and roll and good bourbon (not essential). Photo/note. NYM N304

Why Not?!...—Optimist, good-humored, professional, European background, Jewish, world-traveled, looks for an attractive lady, 46-54, 5'4"-5'10", for a meaningful relationship, eventual marriage. Photo/address/phone please. NYM Y491

Champagne And Campfires—Tall, slim, very attractive lady, looking for a man who enjoys both. Late 30's-early 40's. NYM L484

Honest Lawyer—Attractive Jewish man, warm in heart and humor, 37 and fit, seeks bright, sensitive woman, slim and pretty, to share life, love and the dishes. Photo, please. NYM Y457

Unpretentious Man—36, seeks straightforward woman, 33 or younger, for friendship and more. Understatement is preferred over hyperbole. Please send note, photo and phone. NYM C754

Tender And Gentle, Blond—Blue-eyed Wasp, Ivy-educated, 5'9", 36, trim and attractive. Loves Paris, the Musee D'Orsay, quiet evenings, canoeing, working out and long walks in the country. Seeks similar man, kind and intelligent. Photo/note. NYM C892

Wall Street, PhD—52, handsome, 5'9", slim, gentle, divorced, seeks very bright, attractive lady, 38-44. Photo. NYM C893

Nice Girls Finish First—Figuring what they want. Ready to be truly and deeply in love, to marry and to raise our children with joy and warmth, to hold hands when we are 80, to look back in wonder at life together. Without such spell, for me there can be no contentment or fulfillment until I find a woman with whom to create this deepest and most intimate connection. I'm a very handsome 31, 6', 170 lbs, nominal Catholic, international executive, tall, dark, brilliant and, as I hear, successful. Ivy law degree, addicted to old houses, rare cars, slow dancing, shared thoughts and ethnic foods, an incurable romantic, a spontaneous adventurer and a five star... I picture you to be open, sweet, warm and beautiful, ready, willing and able to be happy, even joyous, aware of the power of two! Nonsmoking, 24-33, sensual, earthy and extremely smart yourself. I'll throw away all the other letters for you... Please write me an articulate note with a photo. NYM L485

Wanted: 1940's Romance—With 1950's woman. Youthful, very attractive, nonsmoking, Jewish, artistic, sensitive businessman, 44, would love to meet a complementary woman, preferably Jewish, down-to-earth, traditional yet not necessarily conventional, for friendship and a permanent adventure. LI/NYC. Phone/photo appreciated. NYM L510

Entrepreneur—Top caliber, slim, very attractive, seeks secure, top-caliber male, 50's-60's. Note/photo/phone. NYM C905

Cute, Dynamic Brunette—With captivating smile, 34, athletic, well-educated, own business, seeks successful, Jewish, nonsmoking male, 30-35, 5'10"-6'2", witty, with kind heart, sharp mind and trim body. Photo a must. NYM C897

Forever And A Day Wanted—By a lovely, fascinating, bright Manhattanite, MBA, Jewess, 39. Passion for arts, travel. Seeks engaging, accomplished man, under 50, for a lifetime. Note. NYM Y470

World Traveler, Entrepreneur—32-year-old Jewish male, fit and handsome, 5'10", brown hair, mint green eyes, nonsmoker - seeking sophisticated and slim Jewish female, under 31, who enjoys the pleasures of the city, the country and of life. Photo. NYM L494

You Found Me—Vivacious, sincere, zany, attractive female, 26, 5'4", with an upbeat view on life and a flair for originality, seeks sincere, intelligent, nonsmoking gentleman with a sense of humor and a positive attitude. Photo/phone. NYM L495

Authentic, Soulful, Passionate Woman—Psychologically aware, spiritually minded, seeks man with like qualities. Integrity/desire for intimacy a must. NYM C906

Sensitive Child Psychiatrist—Attractive male, 36, on my own again. Seeks witty, perceptive Jewish woman, 25-35, for walks in the country, good conversation, travel, quiet evenings at home and the pleasure of discovering new possibilities together. Photo appreciated. NYM Y472

My Irish Eyes Are Smiling—In anticipation of your response. Tall, attractive female RN, Knicks fan, seeks friendship and more with mid-40's male interested in swimming, reading, outdoor pursuits and a healthy dose of TLC. NYM C913

Sincere, Handsome Professional—29, 5'10", DDS, seeks slim, attractive Christian female, 21-30. Letter and phone. NYM C908

Hopeless Romantic—32, 6', athletic, funny, affectionate male, seeks attractive female who enjoys hugging, country inns, sports, arts, travel and having fun. Note/photo. NYM L497

Sophisticated Lady—With style and beauty, 50's, vibrant, cultured and giving. Seeks man of quality who is secure and compatible. NYM L498

A Special Breed—I'm a male, 31, 5'7", blond hair, Jewish, CT resident, own business, who enjoys most outdoor sports, flying (pilot and FAA flight instructor), travel, movies, dining and walking on the beach. Looking for a female, 24-35, who is open, attractive, outgoing and who would like to find a guy who would really care about her. Note/photo a must. NYM Y474

Green-Eyed Cat—Young, sleek and sexy, 30-year-old female who loves adventure, creativity, spontaneity and humor, seeks a relationship with a worldly, entrepreneurial gentleman who loves the theater, opera, ballet and galleries. Send photo, note and phone. NYM C864

Sweet/Strong—Sexy, pretty, thin, bright, happy, Jewish, 31, nonsmoker. Seeks her professional man. Photo. NYM C922

Chinese MD—Kind, sincere, seeks charming woman, 27-32. Photo. NYM Y478

Happy New Year!—If we meet now, it will be. Tall, slim, great-looking brunette with all the emotional, physical and material gifts life has to offer, seeks classy 40ish man to share it with. Please be, like me, a successful professional, adventuresome, incurably romantic, creative, passionate about life yet down-to-earth. If you enjoy friends, fine food and wine (home/out), music, travel, sailing, the arts and just holding hands, we should meet. This California, Gentile transplant has Northern NJ home and 80's east side apartment. Nonsmoker. Note/photo/phone. NYM Y475

Sneakers And Silk—Beautiful, dynamic, passionate woman, seeks tall, professional, athletic Jewish man, 30-40ish, with great sense of humor and warm sexy smile. Photo/phone/note. NYM L500

Share My Passion—For romance, travel, healthy life style, NYC, nature, lovely homes, sailing, fashion. Divorced male, young 43, 5'11", 150, no children, good-looking, super-successful, caring and sincere, North Shore, LI residence. Seeks classy, intelligent, in-shape, very pretty lady, early-mid 30's, single/divorced, one child fine, for marriage, perhaps family and fun. Bio/photo, please. NYM C909

Physician, 36, Jewish—Conservative, handsome, 5'6", slim, financially secure, marriage-minded, seeks bright, attractive ewish female over 21. Please state age in reply. Photo appreciated. NYM S067

Commitment—NJ woman, 34, Catholic, divorced (has church annulment), seeks warm, sensitive, sincere Catholic man, 0-45, for dating and marriage. Traditional values. I enjoy history, reading, opera, antiques, autumn, pure-breed dogs and dog shows, cats, children, walks in the country and good conversation with friends. Nonsmoker please. NYM C910

First Class—Successful businessman, 47, 5'2", attractive, well-built, seeks new pretty friend, 30 plus, for dining, dancing, travel, relationship and who knows? Recent photo. NYM C889

Refugee From A Health Spa—With above-average looks and sense of humor - but will never be the gladiator type. Accomplished, 6'2", 39, and of Hebraic origin, seeks tallish, happy lady, early 30's, who has a desire to be even happier. Interests include country weekends, 60's music, home cooking and being with someone who appreciates the simply positive attributes that make a man. Note/phone. Facts? NYM L502

Firecracker—Looking for her match. 35, sensuous, haimish professional. Wants fun, ambitious, grounded man, fit in body and mind. NYM Y435

Tall, Good-Looking Professional Male—6'2", 185, blue eyes, 38, athletic, romantic, open and sensitive, into music, films. Seeks educated, attractive, slender female, 25-38, race unimportant. Letter/photo. NYM C865

Captain Seeks Mate—Tall, 42, Wasp Westchester man, with leading man looks, brains and passion, seeks one extraordinary woman with a passion for boating/sailing, dining, sharing, fun and future. Note, photo (a must) and phone. NYM Y461

Beautiful, Bright Blond—Seeks Wasp male under 45, nonsmoker, energetic, fun, trim, well-educated, accomplished, for friendship, romance, country weekends, champagne dinners with very youthful, 42, slim, 5', bicoastal, cultured MBA, runner - enjoys tennis, ski. Bio, photo. NYM S068

Nice Guy, Attractive—36, seeks slim, pretty Christian female with dark hair and eyes, 26-32, for special relationship. Note/phone/photo. NYM Y476

Got It All!—Except you. Gorgeous, dynamic, sophisticated, sexy, outgoing, worldly woman (oh! did I forget to mention modest?), early 30's, fashion biz, looking for exciting, successful, athletic, honest Jewish guy with a great sense of humor, 45 and under. Photo/phone, please. NYM C916

Warm, Attractive, Intelligent—Single Jewish female, 32, loves sports, travel and laughter. Seeks caring, successful, sincere, single Jewish man, 30's, for lasting relationship. No drugs/smokers. Photo/note. NYM Y479

Passion, Intimacy, Adventure?!—I'm 33, Jewish, professional, athletic - kind, caring, handsome - imaginative and looking for love. You like to play, are attractive, smart, independent and under 30. Are you out there? Photo/note. NYM D204

Beautiful, Full-Figured Italian—34, 5'3", sassy, sweet, sexy, seeks NJ/NY man who values romance, relationship and the Rubenesque, unslim shape. NYM C920

Extremely Handsome—Wealthy man, 32, seeks Cinderella. POB 3697, NYC 10185.

Great Lady Of NY, Where Are You?—It has been 13 years since I have lived in NY and I guess I'm not looking in the right places. This 31, Jewish, humorous, sincere, successful entrepreneur, is seeking a woman, 25-30, Jewish, good-looking, practical, fun and real! Photo/phone/note. NYM L505

Satisfaction Guaranteed—If you're a single white female, 22-32, slim, attractive, spontaneous, warm and loves to laugh - I'm a single white Jewish male, 29, handsome (honestly) who seeks special times with you. Photo guarantees a response. NYM Y482

Beautiful Women Do Not Go To Singles Bars!

The truly beautiful woman who finds herself single does not go to singles bars. Nor, will you find her on singles weekends, but she is out there, and being the woman that she is, she would love to meet that special man.

I know! I have interviewed hundreds of these women. I know who they are, where they are and how to reach them.

If you are successful, single and interested in having a special lady in your life, call. Let me learn something about you. Chances are I know a number of beautiful single women who would love to meet a guy just like you. I will introduce you to several of them and help you find one who is just right for you. Isn't that what you really want.

Do not confuse this with a dating service. There are no embarrassing videos, no awkward moments. For over 20 years I have been introducing thousands of singles one-by-one, resulting in over 7,000 successful marriages. I can do the same for you. Call me for a very private and confidential appointment.

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Smart, Sexy And Single—I've had the best of everything and don't see any reason to settle for less in a man. I ski Aspen, scuba in Cayman, raise show horses and live on the beach in Malibu. I'm tired of west coast sensibilities and am willing to relocate if the chemistry is right. If you're insecure or can't afford to do anything and everything this world has to offer, I'm not the answer to your dreams. If a slim, stunning, green-eyed brunette, a Phi Beta overachiever sounds intriguing, write me with photo and phone. Then let's take the Concord (or your jet) to Paris for dinner and get to know each other. NYM D198

White Female—30, blond, slim and petite, seeks intelligent, kind, white male for friendship and more. Brief missive, photo and phone essential. NYM C284

Let's Cut To The Chase—Blond, slim, feisty, sexy dynamo in her 40's, wishes to meet appreciative, cultured Manhattanite. Photo, please. NYM S069

Quality Lady—Striking, 38, Jewish, successful fashion designer, elegant, worldly, smart, loves to laugh. Seeks male with similar attributes, 38-48, integrity a must. Note/photo/phone. NYM Y483

Sensuous, Sensitive, Easy To Talk To—Scorpio woman, late 30's, seeks warm-hearted, passionate man with adventure in his soul. NYM Y437

Warm-Hearted Jewish Male—MD, 34, seeks warm Jewish female, 24-31, in medicine, for life's grand rounds. NYM D199

Sleek, Attractive, Dynamic Female—Manhattanite, looking for a compatible male to partner in fun - 50ish with courage, energy and broad interests. Note/phone/photo. NYM L507

32 - So Soon—Career blossoming, handsome male from Garden State, needs to run at least four times a week, loves to ski, bike, NY Rangers, quiet times, travel, Sunday mornings, nonsmoker, honest. Would love to find a woman who is athletic, naturally pretty, on the tall side, successful, independent and sincerely interested in finding the right guy to forge a future. Note/photo/phone. NYM C852

Normal??? I Am!!!—Tall, good-looking, Jewish attorney/real estate developer, 30, seeks my female counterpart. We share the desire for a successful career, a close family and a life style with all the finer things in it, especially each other. Note/phone/photo appreciated. NYM Y487

Vivacious, Upbeat, Mid NJ Woman—44, 5'6", pretty, slim, divorced, part-time mom, seeks sincere, secure, active, kind man, 40-55, for caring, sharing old-fashioned values, quality relationship. Note/phone/photo. NYM Y184

Long Black Hair—A warm smile, quiet intelligence, solitary creative labor. Striking, petite 50, seeks rare, jeans-type man. Photo essential. NYM Y445

Successful Executive—33, 5'9", slim, blond hair, blue eyes. Seeks attractive, fun-loving, mature, adventurous female, 25-35, who loves to laugh, likes dining in Manhattan, skiing in Vermont. Photo a must. NYM Y439

STRICTLY PERSONALS

Here We Are—In a world full of strangers, looking to meet that special person. I'm educated, Jewish, 28, extremely pretty with great figure. Looking for you - dynamite-looking, warm Jewish guy, 28-38, who's super-successful, bright and interested in fun, friendship and future together. Car necessary. Photo a must. NYM L509

Older Woman—Attractive, sought by handsome man, 33, creative, mature, artistic, for relationship. Note/photo. NYM C925

City Guy, Country Home—Attorney, 56, 5'6", 140, divorced, no children, decent sort, appealing and lovable, seeks trim bright mate, to 52, for devoted match. Photo a must, will exchange. NYM C927

Bright, Challenging Female—TV Producer, 33, seeks intelligent, open-minded man, interested in romance, marriage and children. Note/phone/photo. NYM L472

Ambitious Manhattanite—43, 5'10", 185. *Likes fine dining, repartee.* Seeks very pretty Christian lady, 30-36, nonsmoker. Collegiate type a plus. NYM L511

Quality Lady—Pretty, petite, slim businesswoman, charming, upbeat, intelligent, fun-loving, sincere, late 40's. Seeks self-assured, successful, huggable male, 48-58, for romantic dinners, good conversation and sharing of love, life and warmth. If you wish to add joy and sparkle to your life, please reply. Photo/phone appreciated. NYM C867

Dynamite Duo—For cocktails, dancing, intimate dinners at home and walks about town. This energetic, playful 49-year-old, seeks sexy, savvy, bright lady - to explore all. Bio/phone/photo a must. NYM Y440

Businessman, MBA—39, white, financially secure, seeks sensual, attractive, warm, honest lady. Photo, phone and short bio essential. NYM C869

Rare Gem—Jewish female, 32, attractive, blond, slim, fit, fun, sexy and very successful. Seeks high-energy, tall, handsome, classy man, 32-40, who is highly successful, sensitive, has high standards and a great sense of humor. If you can share, are ready to make a commitment, can be my best friend/lover and your interests include romance, travel, movies, sports, great food and a future family - let's meet. Note, phone and photo. NYM C870

Full-Figured White Female—40, enjoys travel, beach, dancing and music, serious-minded. Seeks gentleman with similar interests. Photo a plus. NYM Y460

Very Attractive Package—Handsome attorney, 36, 5'9", intellectual fiber, textured soul, rye humor, well-bred, seeks a warm and toasty woman with discriminating taste and like qualities. Photo required. NYM C289

Tall And Tan, Young And Lovely—This elegant, Harvard-educated, ebony lady, seeks emotionally and equally financially secure, handsome, single male, 35-?. Note and photo. NYM Y486

Bright, Beautiful Redhead—Tall, slim, 40's. Own business. Loves humor and sincerity in a 49-60-year-old man. NYM D206

Pretty, Southern CT PhD—Classical music lover, seeks accomplished, witty, gentle man, 45-55. Photo. NYM L512

Breathtaking—Lovely, bright, sweet, stunning Jewish blond seeks tall, caring, handsome, successful, polished Jewish male, 27-34, who's capable of having a lot of fun, giving a lot of love and sharing his life, to make a dream come true. Note/phone/photo mandatory. NYM C901

No Joe Isuzu—Trial lawyer/author seeks happy ending for his next novel. I'm 40, bright, witty, good-looking and actually sane. If you are 26-36, an attractive, interesting, intelligent woman with a good sense of humor, make this a warm winter for both of us - and maybe many more. Recent photo a must. NYM C902

Gentleman—European-born and educated, very successful, handsome and residing in idyllic country setting in Westchester county. Seeks an attractive *lady for friendship and commitment.* Integrity, sincerity necessary and a good sense of humor helpful. Photo/phone. NYM C928

Sophisticated, Very Attractive—41, North NJ woman, successful entrepreneur, loves music, theater, fine cuisine, travel, sports, people. Seeking honest, secure man, who enjoys the same. Note/photo/phone, please. NYM Y490

Ocean-Cruising Yachtsman—40's, English, financially independent, owns 40-ft yacht, seeks adventurous, fit, intelligent, attractive woman, 30-35, for long-term relationship including sailing. Should be free and financially able to travel for a year or two. Sailing experience an advantage but not essential. No smokers. Write with photo. Sailor, POB 142, Old Lyme, Ct. 06371.

Splendid, Sweet, Sincere—Slim, sassy, pretty green-eyed blond. Seeks sweetheart, 34 plus, with savoir-faire and humor, to share Shangri-la and serendipity leading to commitment. Serenade with a letter/photo. NYM Y492

Hey Gorgeous!—Great-looking guy, 37, 6'2", *very handsome, successful, intelligent*, athletic, sharp, modest, busy, seeks one knock-out, drop-dead beauty with basically incredible range of interests, talents, for mutual bedazzlement leading to peace in our time. Write me a letter. NYM C932

Woman Wanted—Successful executive, 6', 175 lbs, seeks woman, 35-50, for fun, friendship and maybe more. Note/phone. Photo appreciated. NYM Y493

TV Personality—Called the prettiest, most popular - interested in meeting professional man, 35-45, interested in culture and humanity. Photo a plus. NYM L519

Warm, Attractive Man—Psychologist, 43, CT, 5'10", Jewish, sensitive, romantic and physically active with a variety of interests. Seeking secure, loving, fit, unpretentious woman, 32-45, to share committed relationship. Note/photo/phone. NYM C871

Pretty, Vivacious Widow—*Shapely,* warm, enjoys life. Seeks equally financially secure, intelligent, active male, 60 plus. Photo/phone. NYM N300

Handsome, Romantic, Westchester—Businessman, 37, Jewish, enjoys theater, music, politics, tennis, Mets, dancing. Seeks attractive, vivacious, articulate, unpretentious, stable, nonsmoking, drug-free woman, 25-33, for caring, lasting relationship. Must enclose current photo/phone number with response. NYM C873

Smile Of A Winner—I am an attractive, professional Jewish woman who is looking for a warm, fun-loving man, 37-47, with intelligence, a good heart and a sincere desire for a lasting relationship. Note/phone. NYM L463

Eclectic Entrepreneur—Interests in medical science, art, film, French-speaking, 45, 5'11", lean. Seeking polished, attractive woman, 26-35, whose sweetness and perky charm belie strong ambition and intellect. Recent photo/phone. NYM L464

Self-Made, Wealthy Woman—Seeking educated male companion. NYM Y443

A Good-Looking, Stylish Producer—(Male, 38, 5'11", 170 lbs), seeks a 'free-to-travel', gorgeous, shapely psychologist. Photo and phone. NYM D200

Pretty, Cosmopolitan Lady—Petite, PhD, sincere, funny, adventurous, loves life, friends, travel, books, hikes, dining. Seeks attractive, caring male, 35 plus, in academic field a plus. Photo. NYM C874

Bright And Dynamic—Handsome, sincere, athletic, successful Ivy attorney, 5'8", 32, Jewish. Seeks woman, 25-30, who is very bright, fit, pretty and spirited, to share romance, adventure and laughs. NY/NJ. Photo. NYM N301

Lithe, Softly Beautiful—Wellesley graduate, 38, who loves to paint, frequent Italian cafes and wear velvet dresses, seeks wonderful man for permanent attachment. NYM L466

There's No Diplomatic Immunity—To handsome, single, Jewish foreign service officer, 34, 5'7", 150, now based in DC. Seeking attractive Jewish woman, 26-31, who loves movies, travel and adventure off the beaten path, for possible long-term relationship. Photo/note, please. NYM C878

Head-Turner—Pretty, smart (MA dance), fun, sexy, lovable, 5'7", stylish fitness director, 40, passionate for films, animals, travel, books, popcorn, flannel and silk. Seeks handsome, fit, confident male, 35-48, with sense of humor, for the real thing. Note/photo. NYM C876

Beautiful Company President—46, trim, 5'7", *sensuous, vivacious,* warm, Jewish. Seeks successful, cultured, witty, romantic Prince Charming. NYM C886

Blond, Green-Eyed—Sophisticated, fun-loving, romantic woman with teen-age daughter, seeks family-oriented gentleman, Jewish, 40's. NYM C881

Successful, Charming—32-year-old Wall Street risk-taker seeks sincere, fun-loving, attractive woman, 25-33, for romantic times in NYC. Photo/phone/note. NYM D201

Attractive Professional Woman—Jewish, 35, fine wit, gentle spirit, giving, loving, gourmet cook. Seeks affectionate, sensitive, generous soul, age 30-42, family-oriented, to share harmonious, lasting relationship. Photo appreciated. NYM N303

Best Choice '88—Smart, sleek, sexy, 40ish lady, seeks Jewish man to elect mystery, magic and Mallomars. NYM L468

Currently Available—Jewish NJ attorney, 32, loves laughter, sports, 60's music and old TV trivia, seeks professional woman, 25-35 (who still has some kid in her), for fun and lasting romance. Photo/note/phone, please. NYM C879

Sensitive, Caring Male—42, Jewish, 5'7" seeks slender, down-to-earth lady. Pleas send photo. NYM L434

Prince Charming Wanted—28, 5'1", attractive, professional - seeks her prince 28-35, for loving relationship. Let's creat our own fairy tale. Photo. NYM L437

NJ Jewish Male, PhD Scientist—Healthy handsome, kind, young 39, seeking compatible, feminine, unencumbered, professional, emotionally stable, financiall independent NJ lady, 28-35, for marriage family. I am 5'8"/trim, have dark hair/eyes strong sense of humor. Do not smoke drink - enjoy quiet conversations, the arts swimming, warm weather. Where ar you? NYM Y411

Midtown Professional Male—(Wasp, 31 enjoys city and outdoors. Seeks caree oriented female. Respond to: NYM Y41

Divorced, Passionate—Sharp and sens tive, athletic, attractive, 35, 5'10", dar hair, green eyes, Chicago and NYC res dent, seeking a slim, attractive lady, 28-3 to share life's adventures. Phone, pleas NYM B002

Sensitive, Handsome Male—34, blon hair/blue eyes, intelligent (Phi Be Kappa), fit and trim, genuinely nic funny, creative, MBA, publishing consul ant. Seeking very pretty woman (long an or straight hair a plus), intellectual, petit slim, under 35, nonsmoker. Please lo humor, books, ideas, music, the art Photo/bio, please. NYM C819

Gay Male Professional—40's, charmin and eligible, would like to share wit someone ready for long-term commi ment, 30-40 range. Desired is the extr dimension to a life containing the better Manhattan ingredients, yet somehow lacking the core. Send photo/note t someone you wouldn't easily meet in bar NYM C820

Ready To Fall...—For you! Fit and dash ing attorney, 34, desires lovely, lean lad for harvest of love. RSVP. NYM C858

In Search Of Character—Are you gentle man, grounded in the old world yet in step with the new? A thoughtful individual, insightful, steadfast yet whimsical and outgoing? An educated professional earnest, intense yet graced with humo and perspective? Who's asking? Chinese-American publishing pr fessional, 38, personable and, well, cu I'm reflective and methodical by habit, b there's also a poet, a romantic and a flal seeking expression - and someone t share life's adventures. Note/photo pleas NYM N288

Oriental Woman—Wanted by Itali man for romantic friendship. Note/phon NYM L440.

Multi-Talented—Intellectual, athleti educated, good-looking, 5'11" pr fessional man, 32, with contagious smil and engaging personality, seeks woman t fall in love with. NYM L438.

Let's Deck The Halls—Striking redhea with green eyes, 25, designer, looking f more than mere tinsel. If you're a ma happy with your life and seek someone t share special moments, then let's g together. Note/photo. NYM L439

Very Pretty—Tall, green-eyed blond wi character, heart and spunk, seeks sens tive, tall, fun-loving man, 38-plus, to sha and care with. Nonsmoker. Phone/not NYM N291

Asian Gem—31, loving, caring, pretty RN, into cooking, sports, music. In search of love, marriage from loving, successful professional white male, 28-42, clean of drugs, alcohol. Catholics a plus. Please send note/phone/photo. NYM N293

Good Man, Successful—Intelligent, humorous, well-conditioned, tall, 55, ooking for a good woman. NYM L447

Financial Executive By Day—Budding entrepreneur by night. Ambitious, nsightful, romantic guy, 36, 6', trim, wants o meet loving, responsible, Chinese Ms. Right, 25-30, petite, who likes downtown Manhattan, K-ROCK and very lazy Sundays. Note/photo. NYM Y419

New In New York—Single Jewish fella, 9, tall, handsome, who enjoys travel, tennis, politics, old music and the prospect of Reagan leaving office - looking for very ntelligent, sensitive Jewish woman 22-35), card-carrying ACLU member a definite plus. Note/phone/photo. NYM Y422

Affectionate, Accomplished—Male xecutive, divorced, good-looking, 52, '2", trim, Jewish, caring, supportive, with good sense of humor and youthful outlook. Avid reader, loves animals, outoors, fitness, Lincoln Center, quiet evenings at home. Seeks a loving, honest iendship with hopes for commitment. hoto very much appreciated. NYM Y393

***Witty, Humorous Professional**—Male,* 6, 5'9", blond, healthy, seeks a warm, bright woman with nice legs, for rewarding romance. Enjoys new wave rock to Bach, films, cooking, photography. NY/NJ. Out-of-town okay. Photo. NYM Y480

Are You That Special Woman?—Handsome, divorced Jewish male surgeon 33, 6'1", 180, compassionate, genuine - eeks mature, understanding, pretty woman, 23-30, to try again. Note/photo. NYM N285

A Man's Man—Big heart, honest, too sensitive, 38, 6'3", dark, handsome NYC fireman - muscular, athletic, never married. Seeks tall, slim, easygoing Christian. Blond or light brown, 24-32. NYM L435

Pretty, Adventurous, Life-Loving—Female, 36, warm, playful, spiritually and ocially conscious, seeks male counterart for lasting relationship. Note/photo/hone, please. NYM L460

Out Of Manhattan—Is there a Denys inch Hatton in the modern world? NJ aroness awaits reply. NYM L431

Hugs and Laughs—Happy, slim lady, 38, ot into money, seeks man, 37-45, for lifeme of fun and passion. NYM Y374

Beverly Hills Style—With warm, Westchester personality, is the type of female I am looking for. You are also 25-29 ears old, cute, Jewish, and enjoy quiet as well as really exciting times. I'm 29, handome, slim, professional and fun to be with. Photo/note/phone. NYM C800

Pretty, Slim, Witty—36-year-old, Jewish, divorced female, who enjoys nature, cozy dinners, rock and roll, seeks good-natured, warm-hearted male for loving, un relationship. Note/photo appreciated. NYM L461

Seeking Handsome Mensch—Pretty, lim, intelligent, classy, feminine, sensuous woman, 31, seeks similar in successful, tall masculine man - for friendship, backrubs, etc. Photo, please. NYM Y384

ASSORTMENTS

Assortments is a weekly bulletin board in New York Magazine's Classified. Find a friend, send best wishes or promote your special event. Personal rate is $28.00 per line. Business rate is $40.00 per line. Non-profit rate is $25.00 per line. Add $15.00 for NYM Box Number. Call Skip Lundby at 212-971-3155.

Chanel No. 5, Large Tee Shirt Wanted—Will pay any price! Write to: NYM Y448

Hotel China & Glassware At Cost—Sat 11/12 from 10-3. Pasmantier, 32 W. 20th.

Rachel - Stubborn Syrian Girl—I want to marry you. I love you. Look to our future together. Call me. The next ad will be on TV. Love Bruce.

Louis Vuitton 1986 Steamer Trunk—Like new, holds twelve suits, plus six compartments for entire wardrobe. Present retail value $9000. Best offer. Call 414-549-3111 day or 414-567-1251 evening.

Runner From FL/DC—Read my Times in Park, 10/30. Write. Anne. NYM Y471

Pretty, Hazel-Eyed Female—36, white, trim, 5'5", bright, upbeat and stable, seeks similar, white, Catholic/Wasp corporate professional, 35-40, for relationship with a future. Photo/note. NYM C803

Lawyer For University—Pretty female, 33, down-to earth, funny, raised Catholic in Indiana, Ivy-educated. Seeks very bright, well-rounded, creative man, 30-40, who is ready for intimacy. NYM Y383

Share The Irony Of Life And Love—With a 37-year-old, Jewish, beautiful, funny and smart psychotherapist looking for a kind, confident, successful, tall groom. Note/photo optional. NYM C868

Sensitive, Rugged, Ostensibly Normal—Perceptive Jewish man, entrepreneur, active, fit, culturally inquisitive, great sense of humor, seeks open-eyed, very bright, thin Jewish woman. Photo a must. NYM L462

Are You A Busy, Spiritual MD—Or surgeon? Enthusiastic, positive (Pisces?/45-49?/no kids yet?), ready for marriage to a smart, regal blond beauty with Park Avenue style and who owns her own business and wants hugs/our home/monogamy/black tie and beaches? No smoking. Photo/note please. NYM N298

Ballet, Baseball And Bedford—Male - Christian, investment banker, 40, never married, new Westchester home, physicially fit and very athletic. Enjoys the arts - from Carnegie Hall to The Met, and the great outdoors - from the White Mountains to Yankee Stadium. Need female soul mate to share life, love, new home and the pursuit of happiness. Photo, please. NYM Y385

Great, Analyzed Guy—Truly good looks, 36, villager, very witty, honest, kind professional. Seeks hip - not trendy, shapely beauty. Photo/note please. NYM N279

Sensitive, Sincere, Spanish White Male—5'11", 31, who loves the theater, dance, movies, conversation, is seeking a nice, sentimental, down-to-earth woman with similar tastes. Please send phone, note and photo. NYM C805

Come Share With Me—Bubbly, bright blond with Bentley, has two tickets to a musical evening to share with an attractive, interesting, somewhat athletic beau, age 40's or 50's, with joie de vivre, hopefully for the beginning of a beautiful relationship. NYM C806

Bright Single Male—39, 5'9", successful real estate owner/developer, seeks woman for relationship. I love travel, classical music, skiing and champagne. Reply with note, photo if possible. NYM C812

Very Pretty, Green-Eyed Entrepreneur—30, 5'3", 103 (shapely) lbs, strawberry blond hair. I own a very successful, very unusual business and I love my career. I also love long drives, picnics, movies, food, making (and spending!) money, laughing and Ping-Pong (willing to learn tennis!). I'm seeking a nice, fun, active guy who is ambitious, intelligent (but not an intellectual) and marriage-minded. NYM Y387

Classy Westchester Lady—Attractive, successful, happy, secure and emotionally available professional (5'6", slim, 32), seeks 5'10" plus, handsome, dynamic, confident man for a serious, honest, give-and-take relationship. NYM C808

Delightful Dichotomy—Earthy/sophisticated, vivacious/shy, independent/soft woman. Seeks single male grown-up, 40-55. Write. NYM N283

CT Entrepreneur Seeks Partner—I am a successful, well-educated, mid-40's businessman with interests ranging from the theater to horseback riding in the Rockies. If you are a classy lady desiring a marriage of equals, send note/phone/photo. NYM N281

Romantic Redhead—Shapely green-eyed professional who loves to laugh, live and listen - seeks sane, sensuous man, professional/executive, 45 plus. If you're warm, witty, outgoing, intellectually alive, please respond. Your interests become mine if chemistry is right. NYM C809

Enthusiastic, Classy—But down-to-earth, pretty, well-educated, 43, 5'4", divorced businesswoman. Fabulous cook. Enjoys the arts, the city, loves travel. Seeks whimsical, warm secure man for a journey through life. NYM Y388

European Professional—Slim, 50, seeks Jewish, sincere, fun man. NYM C810

Michael Douglas, Joe Penny—Where are you? I await. Vibrant female, village-born and raised - raising blazes solo. Enough is enough! Seeks male, 35 and over. Kids okay. Phone, photo. NYM L473

Musical Lady Physician—Lovely, slim, Jewish, nonsmoker, fine pianist, seeks Papageno, 35-50, for this Papagena. NYM Y449

Love And Happiness—Good-looking, sincere, honest man, 41, 6', slim, seeks sensitive, intelligent, pretty woman to share fun, romance and each other. Phone/photo. NYM C866

Good Looks—Mid-life woman, professional, seeks sharp successful man (40's plus). NYM L488

Exciting, Fun and Entertaining—That's me. 45-year-old, Jewish bachelor. Interested in meeting a normal female to share. Phone/photo/note. NYM L478

Unpretentious, Down-To-Earth—Good-looking, 37, 6'0", never married, seeks bright small-town girl with small-town values, family-oriented, nonsmoker. Photo. NYM Y462

Funny And Big-Hearted Male—With serious side - seeks 28-38-year-old woman who is open-minded, honest and loves rooting for the underdog. NYM L457

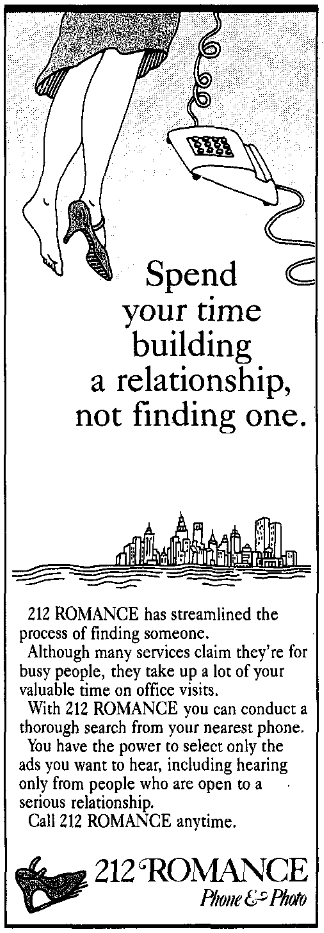
Playing For Keeps—Lovely, professional lady, seeks professional gentleman, 40-50 for lifelong love, friendship. NYM Y452

Innkeeper - Southern Berkshires—42, tall, good-looking Jewish male, looking to share unique life style with woman, 35-45, who has that special sense of style and class... Note/phone. NYM L480

Mid-Hudson Man—Seeks shy, brainy, slim, pretty woman, 40's, with genuine passion for verse. NYM Y454

Financially Secure—6'3", real gentleman. Looking for a healthy, attractive, real lady, 30 to 40, for a possible long-term relationship, who enjoys travel, skiing, theater, dining in and out and being treated like a real queen. Recent photo and bio a must. NYM Y455

Sweet, Old-Fashioned Girl—Jewish, divorced female, one child, petite, 38, conservadox, likes walks, museums, the slow life. Looking for a down-to-earth Jewish male, 36-44. Bio/photo. NYM L475



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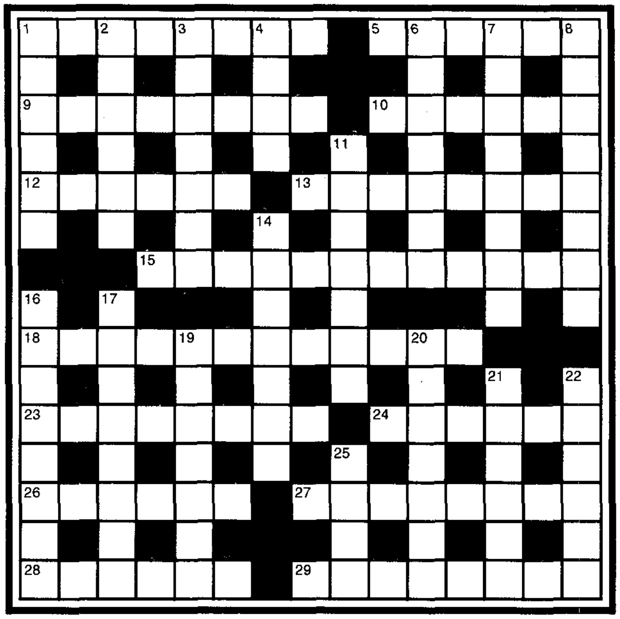
PERSONALS YOU TALK TO

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Shows age in heavy breathing. (8)
5 Bill needs some money—stress that. (6)
9 Colours, with article being read in two ways. (8)
10 To criticise the Spanish would be a bit of a bloomer. (6)
12 Sending off more than one player. (6)
13 Justifies a fight about sound equipment. (5, 3)
15 If wrongly treated pine's a little troublesome. (12)
18 The scientist, though a well-informed man, backs no teams. (6, 6)
23 A person with the opposition is among others presented to Her Majesty. (8)
24 Invective, a tried distraction. (6)
26 Certainly not out—a notable achievement. (6)
27 Chaff is harmful for the elderly. (8)
28 Secure setting for a navy and red stone. (6)
29 Fellows holding no-one back make enterprising leaders. (8)



DOWN

1 A step to view as outdated. (6)
2 Man writing poetry in a churchyard. (6)
3 Neat and orderly, but rather slow. (7)
4 Rent a little property in Kent or Essex. (4)
6 A smile after church can cause embarrassment. (7)
7 Note taking up with new choir will have blissful result. (8)
8 An individual whose unpleasan habit is revealing. (8)
11 One short month left—intend to speak out. (7)
14 He says he can make money dishonestly. (7)
16 Rousing a sailor in some provocation. (8)
17 Think about the margin, being in credit. (8)
19 South wind, then East, that's plain. (7)
20 A view of duck on the wing. (7)
21 In a restaurant some serving men show bottle. (6)
22 Concerned with an engineer or a ship getting time off. (6)
25 Laid about a painter. (4)

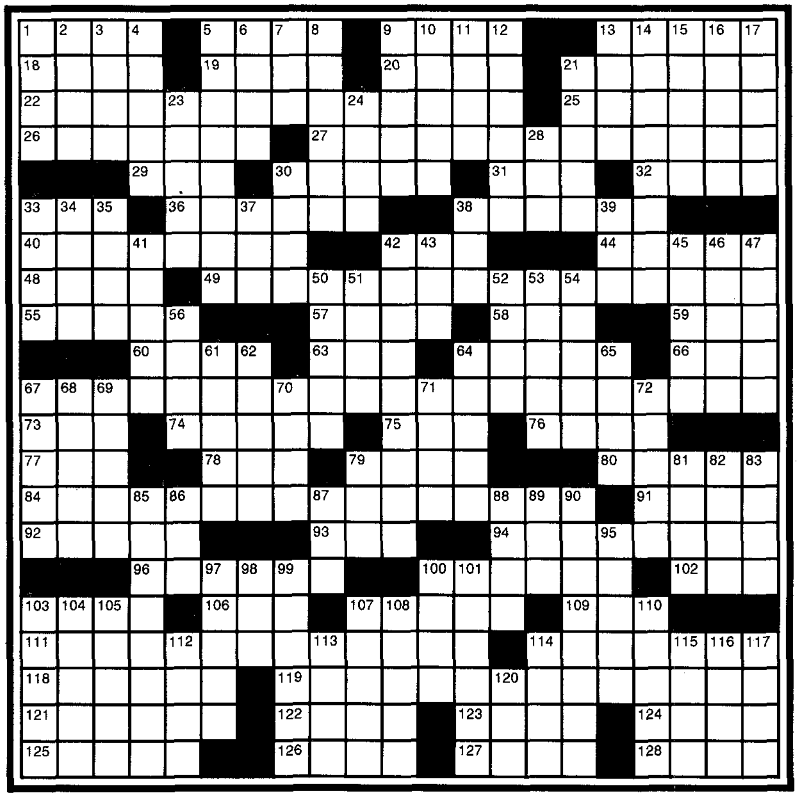
'ELECTORAL EQUATIONS': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

1 Hack it
5 Smooth-talking
9 Footway
13 Hulled oat kernel
18 Masterwork
19 Radames' love
20 Capri coin
21 Actor Richard
22 Mary + Abigail = #8
25 Charlemagne's city
26 Hay fever, e.g.
27 Harry + John = #20
29 Kin: abbr.
30 Read carefully
31 Part of MOMA
32 Three-spot
33 Nickname for #16
36 Least nasty
38 Verdi opera
40 Greeks
42 A Cole
44 Toughen gradually
48 Kemo —— (Lone Ranger)
49 Lloyd + Dinah = #1
55 —— a time (singly)
57 Roof overhang
58 Dutch uncle
59 "Now —— heard everything!"
60 The old college cheers
63 —— de France
64 Have a quickie wedding
66 NASA moon craft
67 Elton + Barry + Arthur = #35
73 Exist
74 Athletes do it
75 Former Mlle.
76 Director Kazan
77 Andy Gump's wife
78 Venezuelan river
79 Soar suddenly
80 Was on the juice
84 Richard + George = #23
91 Clinton's canal
92 Assassinated
93 Tarzan's friend
94 Being laudatory
96 Defame
100 Isis's spouse
102 —— Plaines
103 Lesion adhesion
106 South of Leb.
107 Own up
109 Carp at
111 Leslie Ann + Ann = #29
114 Of Moslem belief
118 Form notions
119 John + Rita = #30
121 What Latin nouns have
122 Pinza
123 Flivver
124 Even Steven
125 Corset stiffeners
126 Unpaid loan
127 Security breach
128 Location

DOWN

1 Unconscious state
2 Semiprecious stone
3 Knit's reverse
4 Suffix for poly
5 Spindly
6 Roman historian
7 Mrs. McKinley
8 Strummers' instruments
9 Ma tante's possession
10 Televised
11 —— bien
12 O'Hare garage
13 Grand Slam tennis star, 1988
14 Saying a piece
15 "Rings —— fingers"
16 Anoint, old style
17 Cronyn's co-star
21 Magna ——
23 Cara of "Fame"
24 Football Starr
28 Prince Valiant's son
30 Cuba's monetary unit
33 Chan's remark
34 Soy or Roy
35 Dresden's river
37 Hoover's middle initial
38 After zeta
39 Author Anaïs
41 Find out
42 What the Raven quoth
43 Wonderment
45 Serviceable
46 Meandered
47 Opposing force
50 King's tenure
51 Big blow
52 Auctioneer's word
53 17th c. English physicist
54 Thrust forward
56 #27
61 Fong of Hawaii
62 "First —— see tonight"
64 Resin in varnish
65 Camelot lady
67 Door parts
68 Bay window
69 Would-be redhead's buy
70 Utah national park
71 Cupid
72 Nostrils
79 Blast with a laser
81 Lacking moisture
82 William Henry Harrison's #
83 Pub deliveries
85 His first names were James Buchanan
86 Before a B
87 Chinese dynasty
88 Partner of polish
89 Hockey great
90 Thin cotton fabric
95 "The readiness ——": Hamlet
97 Floating hotel
98 Kabibble of comedy
99 Lent elegance to
100 Atlanta convention hall
101 Driver's blinker, for one
103 Big gulps
104 West Pointer
105 Coliseum
107 Impromptu quip
108 Fairway blemish
110 Ways of walking
112 French summers
113 Do wrecking
114 Tiny amount
115 Caesar's 1502
116 "By the Time —— to Phoenix"
117 Give over
120 Stage lead-in



Solutions to last week's puzzles appear on page 14

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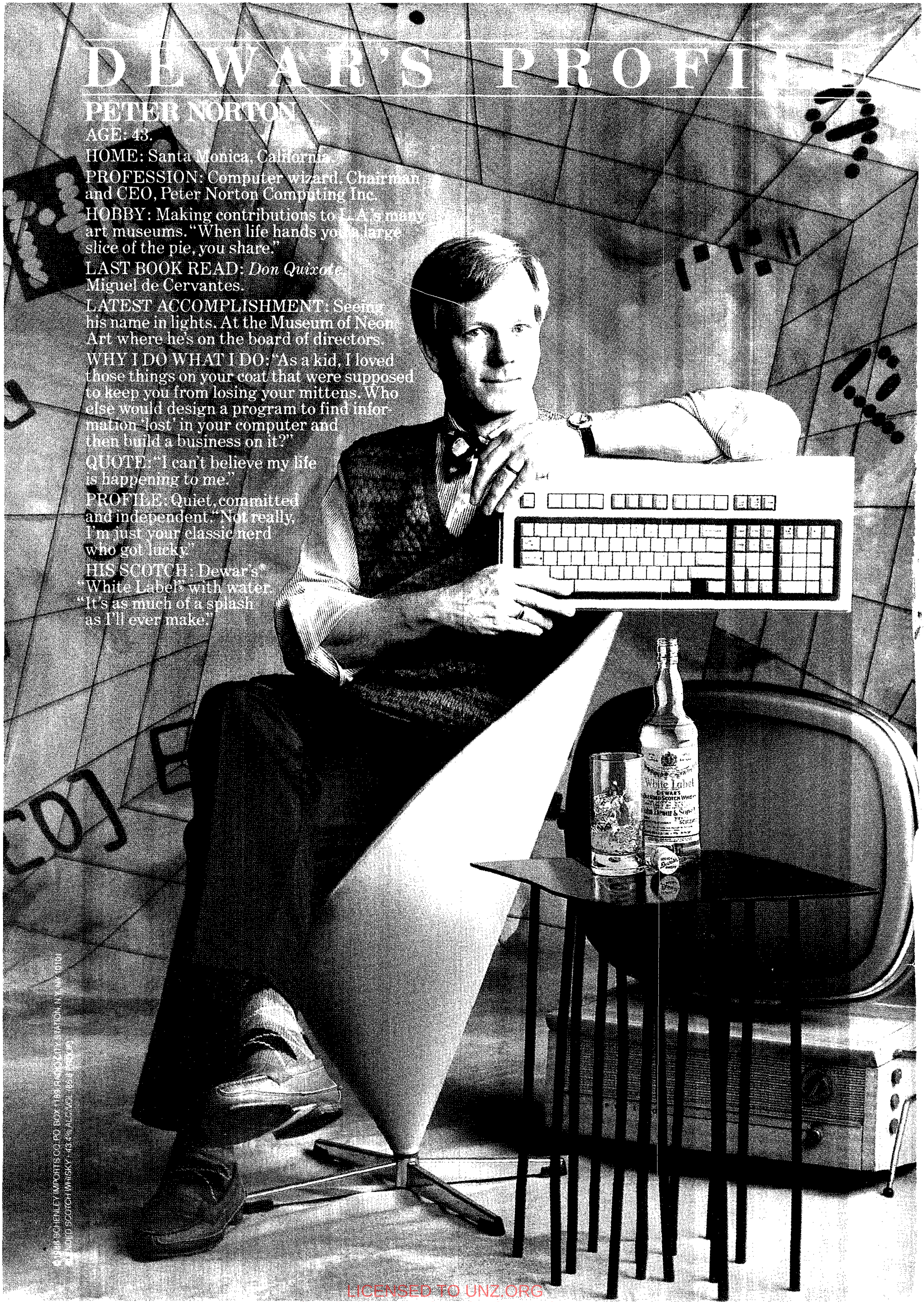

DEWAR'S PROFILE

PETER NORTON

AGE: 43.

HOME: Santa Monica, California.

PROFESSION: Computer wizard. Chairman and CEO, Peter Norton Computing Inc.

HOBBY: Making contributions to L.A.'s many art museums. "When life hands you a large slice of the pie, you share."

LAST BOOK READ: *Don Quixote*, Miguel de Cervantes.

LATEST ACCOMPLISHMENT: Seeing his name in lights. At the Museum of Neon Art where he's on the board of directors.

WHY I DO WHAT I DO: "As a kid, I loved those things on your coat that were supposed to keep you from losing your mittens. Who else would design a program to find information 'lost' in your computer and then build a business on it?"

QUOTE: "I can't believe my life is happening to me."

PROFILE: Quiet, committed and independent. "Not really, I'm just your classic nerd who got lucky."

HIS SCOTCH: Dewar's® "White Label"® with water. "It's as much of a splash as I'll ever make."

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